Canada's leading film trade paper

CineMag

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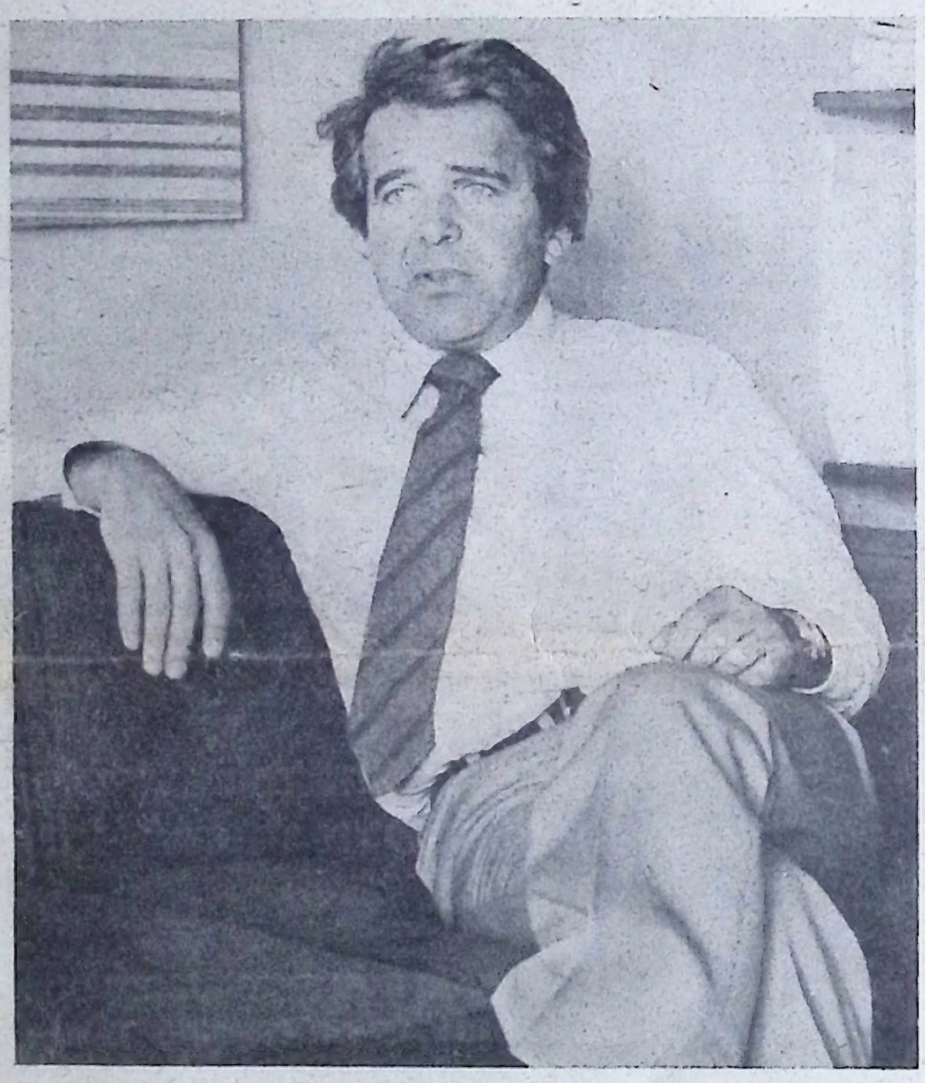
A. Lamy To Head CFDC

MONTREAL—On August 1, the federal Cabinet approved André Lamy's nomination to the post of executive director of the Canadian Film Development Corporation.

Pierre Thibeault, who had been acting executive director of the CFDC since Michael McCabe's resignation in May, did not ask for his contract —which expired July 31— to be renewed. Thibeault will be available to the corporation as consultant for a transitional period. Unconfirmed reports say he has accepted a post at the Canadian Broadcasting Corporation.

The day before the nomination, CFDC president Michel Vennat told CineMag that the candidate was not among those whose names had been bandied about in the press, and that "the industry would be pleased" with the choice.

If Lamy, CBC vice-president for audience relations, was seldom among those mentioned, it was because he had just recently been nominated for a top job as head of Radio-Canada's Antenne 2. That nomination was to be effective Aug. 1.



Nevertheless, Lamy is no newcomer to film. Past government film commissioner, he was president of the National Film Board of Canada from 1975-79, and had served as deputy commissioner while Sydney Newman headed the NFB (1970-75).

In Quebec, Lamy is well known as one who started out in the private sector. At Niagara Films (1962-64), his boss was John Dunning (now president of Cinepix and executive producer of **Meatballs** and **Happy Birthday To Me**). Denis Héroux (now a partner in International Cinema Corp.) was active there, as was director Gilles Carle.

At Onyx Films (1964-70), Lamy worked with his brother Pierre (producer of **Kamouraska** and most of Gilles Carle's features), and with Claude (**Deux femmes en or**) and Guy (producer of **Fantastica**) Fournier. Claude (producer at Filmplan) and Denis Héroux rounded out the company.

For members of the private sector in Quebec, Lamy is 'family', even if relations haven't always been easy.

The official reaction to Lamy's nomination from those who have worked with him is summed up by Denis Héroux: "It's good news. André has had an interesting career in the milieu. His recent itinerary is especially important. It will be good to have someone heading up the CFDC who is well versed in the NFB and CBC. This comes just at the moment when the federal government wants to reorganize its cultural agencies, and André will be well equipped to handle that job. He may need a brush-up course about the new methods being used in private sector production, but that's a detail. If his nomination means that the private sector can look forward to better relations with the NFB and the CBC, then that's terrific."

André Link of Cinepix echoes Héroux's judgement, calling Lamy "emminently qualified" for the job. "I hope he is going to have as much determination to further the private sector as he has had to further the public," Link continues.

For those who know him, this is Lamy's biggest challenge. While head of the NFB, he earned himself the reputation of being luke-

(cont. on p. 2)

INSIDE

What Is It That Makes A Film Canadian?

For years, filmmakers have struggled with the requirements of a "Canadian" film. 'You can't use tax shelter money unless you get 6 of 10 points,' says the Secretary of State department... to which some producers have responded, 'You can't make good films if you have to weight the nationality first and the talent second.' Still others have maintained that the talent and the nationality can be found in the right proportions, if only the definition of a "Canadian" film were reworked. Well, now is the moment to speak your piece. The Film Certification Office wants comments on the discussion paper it is circulating. See pages 10-11.

■ ■ ■

Extension of Service To Remote Areas Takes Priority

The Therrien Committee has weighted the pros and cons of the CRTC hearings into the extension of service, and the introduction of pay-TV. Now the report is out. (See pages 8-9). The CRTC has not yet scheduled a meeting to consider the report and its recommendations, but already, reaction is heated.

■ ■ ■

Revenue Gives With One Hand, Takes With The Other

For the past several years, the department of Revenue has been reassessing producers for deductions, not made from the salaries of freelancers. It has refused the notion of special status for film crews, and wants them treated as regular employees. Recently, there were hearings on the matter as technicians tried to salvage their rights as freelancers. See page 6.

CineMag every two weeks, to bring you the news

Spain /Toronto Backdrop Lebowitz' Misdeal

TORONTO — Michael Lebowitz sits in his Yonge Street office, backdropped by posters bearing quotes of songs from Kris Kristofferson and Bob Dylan ("Leave your stepping stones behind they will not call for you ?...) and talks about his new production, **Misdeal**, a film "that I suppose you could say parallels events in my life.

"The film is about commitment. This guy is in his thirties. His life isn't going anywhere particularly. And then his friend gets into some problems and he asks this guy for help." The man's commitment takes the form of, according to the film's press release, "getting involved in a complicated, hazardous drug smuggling plan to bring 500 kilos of hash out of Morocco."

Lebowitz's problem at 30 was far less urgent. "I was bored," he says of his former employment in the real estate and construction in New York. So he left his stepping stones behind him and came to Toronto. Although he says it was "for reasons of love" he first came here, it is his love of film which prompted him to stay.

"I always loved film. As a kid I spent all my time watching movies, the late show. I loved it."

Misdeal is Lebowitz's second production. The first was David Cronenberg's **Fast Company**. He says he first saw David Rothberg's script three years ago in David Perlmutter's Quadrant offices. Perlmutter was executive producer on both films. He liked the script but there were problems.

Subsequent re-writes by John Hunter and Rick Rosenthal, Lebowitz says, made the film, "more mature, richer," and gave the story of Charlie Granger (played by John Heard, Jack Kerouac in **Heart Beat**) "a relevancy to people who are drifting around at 30 and feel the need to stop and take a stand for something."

The film just recently returned from four weeks shooting in Spain for another month of shooting in Toronto. And Toronto will be Toronto in the movie.

"Yeah, they'll be walking around Toronto streets with the real names up there and the characters will be drinking 50 or Brador," Lebowitz says.

The shooting in Spain went very well, he says, but international productions provide certain problems.

"The local people were highly skilled and professional. And you've got to remember that a lot of these people had worked on films like **The Wind and The Lion** and Serge Leone films. But they have their own way of doing things. Spain is an old country. The people have a long history. They're not in any hurry to do things. They come in at seven or eight in the morning, take 15 minutes off for lunch and break for the day in the early afternoon. Can you imagine asking any crew in Canada to work that long with just a 15 minute break? Can't be done. You're in a position over there to either work with them or stumble and fall without them."

Misdeal, which is directed by John Trent (**Middle Age Crazy, Crossbar**) and stars Levon Helm and Alberta Watson as well as Heard, is scheduled to be released next summer. Lebowitz is not sure yet what his next project will be.

"I'll start worrying about that when **Misdeal** is out of the way. I'm not into handling more than one project at a time. That way I'm not faced with the financial pressure of maintaining a huge office, and staff. That's when you start making decisions to make movies because of your overhead. I want to make movies one at a time."

Lamy To CFDC (cont. from p. 1)

warm about the private sector. Many, like Robert Lantos of R.S.L., are reserving judgement, waiting to see how Lamy will take to the job.

Seen from Toronto, the scene changes. Despite Lamy's long tenure at the NFB, he is not well known. "Who? Never heard of him!" commented Peter Simpson, producer of **Prom Night** and **Melanie**, when CineMag broke the news. "I don't know him," said Robert Cooper (**Middle Aged Crazy** and **Running**), so I really don't know what to say." "André Lamy?" said Michael Lebowitz, producer of **Fast Company** and **Misdeal**. "That leaves me with no comment for the first time in my life."

Even those in Toronto who know Lamy are reluctant to comment on the nomination. Sums up Martin Bockner of Saguenay, "My reaction is very mixed, very 'wait and see.' He is a long standing member of the federal establishment, and it remains to be seen whether he can work with the private sector."

If being well connected makes a difference, Lamy's relations abound. Among his brothers-in-law are Pierre Juneau (deputy minister at the Secretary of State department), Michel Brulé (head of the Direction générale du cinéma et de l'audio-visuel de Québec), Yves (Radio-Québec) and Louis Martin (broadcaster and commentator). His brother Paul-Emile heads up the Canadian Radio-television and Telecommunications Commission (CRTC) in Montreal while Pierre is in partnership with past CFDC head, Michael Spencer.

Lamy's nomination represents an obvious attempt to correct certain imbalances, perceived at the CFDC over the last period. He is expected to be more atuned to French production than his predecessor, and probably more concerned about the cultural dimension of films in which the CFDC participates.

He inherits a federal agency, in desperate need of staffing and organization. With the departure of Pierre Thibeault, there is no longer any senior staff. Although a replacement was found for administrative chief Jacques Dick, who resigned July 1, the new man quit after a few days. Lamy must find people to fill positions of deputy directors in Montreal and Toronto, an administrative head and personnel to handle distribution and co-productions.

One Toronto producer commented, "He's got a hot seat there, and I don't think there's a person in the country who doesn't wish him well." With the urgent need to reassure investors and financers about the viability of the Canadian film industry, and the challenge to prove to the private sector that he is able to identify with the needs of that industry, Lamy has his work cut out for him.

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Danton Back On Track

TORONTO — "We have resolved our financial problems totally. Danton Films is a solvent company," president Daniel Weinzweig told CineMag in late July.

Weinzweig was understandably irritated at the report carried in the July issue of Film World which reported that Danton had "declared voluntary bankruptcy" in May. He reports that the company never declared bankruptcy, that "those people at Film World never checked their facts with me — I don't know who was telling them what, but their inaccurate reporting has harmed Danton."

For over a year, rumors had circulated within the industry about the tenuous position of many of the independent, Canadian-owned distribution companies. Almost without exception, they have had trouble securing advantageous play-dates from the major chains. They have also experienced increased difficulty in bidding against the major American studios for independent product. These facts, coupled with changes in viewing patterns — the tendency of some young viewers to see the same blockbusters over and over, for example — have put independents, worldwide, under pressure. The inflation of launch costs and the need to compete for television advertising time have also exacerbated their difficulties.

Danton has been able to resolve its difficulties, thanks to the moral and financial aid from within the industry. "We met with the creditors, and got acceptance from them which is allowing us a new start." Though reluctant to reveal details, Weinzweig confirmed that the major creditors had accepted offers of settlement which were less than the dollar value of the amount owed.

"Some producers went out on a limb to lend support, and the theatres were terrific, especially Canadian Odeon and Premier, which were very supportive." Fast action permitted Danton to collect outstanding accounts payable, and to "create a situation without debt," Weinzweig reports.

"We are starting on a new basis with a support system."

Weinzweig is vague about actual arrangements, but may have some firm announcements to make within a few months. Certainly, the company's financial difficulties have caused him re-evaluate the condition of the independent distributor in Canada.

"Independent distributors like Danton and others don't really have a future as they are presently structured. The survivors will be the one-man shows which work out of home offices, or the independents who are vertically integrated," he says. Whether integrated with the exhibition sector or with a production company matters little, but some sort of association is becoming obligatory, thinks Weinzweig. Financial management will be the key of the revamped distribution houses.

"Danton, after all, has been in business for 11 years. We have been ambitious, and perhaps the overhead became too heavy," he comments; but the plight of Danton threatens other Canadian indy distributors as well: those with no vertical associations.

For the moment — and for the future — Weinzweig is confident that the commitment Danton received will stand the company in good stead. "Among other things, we will be able to get play-dates," he states.

Danton will soon be releasing **The Octagon, Zulu Dawn** and several Canadian films. Zale Dalen's **The Hounds of Notre-Dame**, produced by Fil Fraser will be released in the west, as will Eric Till's **Wild Horse Hank**. The latter film will have a television saturation campaign in Alberta, and Al Waxman will be on hand to promote the family-oriented western.

With exclusive distribution agreements with Atlantic Releasing, American Cinema Releasing, International Harmony and Group I, Weinzweig feels that Danton is ready to turn the corner. He hopes a revamped company with tighter controls and new associations should be able to meet the requirements of distribution in the '80s.

Canada Not Domestic US?

TORONTO — The two-week-old, million-dollar-a-day strike by the Screen Actors Guild (SAG) in the United States has no effect on Canadian productions using American personnel, but it may have wide-ranging effects on the Canadian film industry.

The 47,000 member guild strike, which began July 21 and immediately brought this fall's American television production to a halt, does not effect Canadian productions because Americans working here are under ACTRA jurisdiction.

But one of SAG's contract demands is that Canada be regarded as a foreign market, a clause which, if approved, could be a landmark decision for the Canadian TV and film industry.

Under existing laws, Canada is considered, like Puerto Rico, a domestic market for American film and TV. American actors, for instance, don't receive foreign residuals for the showing of their work here. If Canada should become a distinct market separate from the US, Canadian networks would have to pay American actors residual fees, which would give programmers here incentive to increase domestic production.

"American producers of TV programs have always had a distinct advantage dealing with Canadian programmers," says Ray Stringer, an ACTRA spokesman. "They can dump programming here without worrying about recovering their costs because they've already done so in the States." The Canadian market, he says, is therefore looked on as gravy.

"If this new ruling comes in it wouldn't have anything but a beneficial effect on the performing community here because it would make us more competitive," Stringer says.

Stringer says ACTRA hasn't spoken to SAG since the strike and isn't clear what effect Canada's becoming a foreign market for the U.S. would have on the Canadian film industry.

The group that would be affected most profoundly by such a change is the beleagured Canadian independent film distributor.

Because Canada is treated as a part of the domestic American market, many foreign producers, when dealing with the big US distributors with outlets in Canada, toss in Canadian rights to make a deal with the US. The result is that Canadian distributors are squeezed out of the market.

ACTRA's 7,000 members have a contract similar to the striking American guild and it, too, is in a position to shut down TV and movie production in Canada. ACTRA's three year contract with the Canadian Association of Motion Picture Producers (CAMPP), the Canadian Film and Television Association (CFTA), the National Film Board (NFB) expired March 30 and members have approved a strike vote, but at press-time the union was still negotiating.

Southern Box Office Gloom Stops At Border

TORONTO — The gloom and doom talk about Hollywood's lacklustre summer fare doesn't extend into Canada, where, according to spokesmen from the major studios, business is good.

Better in fact, proportionally, than in the United States. While the studios stateside are wondering aloud why films starring such bankables as Clint Eastwood, Burt Reynolds and John Travolta are variously sputtering and fizzling there, the panic button goes unmanned here.

"I'm absolutely delighted," says 20th Century Fox Canadian GM, Wayne Case. "Our two big films, **The Empire Strikes Back** and **Brubaker**, are doing very well. I expect **Empire** will probably become the second biggest money maker of all time." But **Empire** is doing well in the States, too. Up until a few weeks ago, **Brubaker**'s run had been disappointing in the States.

"It's picking up now in the States," Case says, "but it started really well here. It seemed to get out of the gate faster. We're really pleased with it here."

The business is similarly good at Columbia, reports Canadian GM Joe Brown.

"Our big films, **Hollywood Knights** and **Wholly Moses** are doing good business. We're running at about 10 per cent of the American gross. That's good. Usually you get around eight per cent. Anytime you get over nine, you're happy," Brown says.

Robert Lightstone, Canadian GM at Paramount, says two of the summer's big problem films in the States — **Urban Cowboy** and **Rough Cut** — are "doing very well here."

Business at Warner Brothers, though far from terrible, is going a little less swimingly, according to an office spokesman.

"**The Shining** is doing well. We were frankly a little disappointed with the showing of **Bronco Billy** and **Tom Horn**. But then we were really pleasantly surprised with **Up The Academy**, which has done really well. So it sort of evens out," the spokesman says.

A spokesman for Universal says business there is pretty good.

"I must say we were disappointed in **The Island**. But **The Blues Brothers** movie is doing really well. Especially since we got the rating change from restricted to adult entertainment. Things really took off then.

"And **Cheech and Chong** is doing really, really well so far. So I guess you have to look at it and say, 'Well **The Island** didn't do very well and **The Blues Brothers** and **Cheech and Chong** did well,' and then you have to say to yourself, 'two out of three isn't bad.'

CineMag tried unsuccessfully a number of times to reach a spokesman at United Artists.

The lukewarm summer box offices in the States has been blamed, generally, on the lack of films which capture the audience's imagination, increased competition for screen space and economic hard times.

Case puts more stock in the latter two explanations.

"I hear from the coast that business is especially bad in the industrial centres on the east coast and that they think it's tied into the nation's economic slump." Case also points to the great number of films that have come out this summer and that are all competing for the same dollar.

ACTRA Nixs Stratford's "Lear" For CBC Replay

TORONTO — "Who is it that can tell me who I am," Lear asks, casting abject eyes heavenward in the Shakespeare play, "King Lear."

The swift reply comes from ACTRA, "We can." And the answer is "Canadian." The union scuttled CBC-TV plans to televise the Stratford presentation of "Lear" by telling the corporation that it wouldn't grant work permits to some of the non-Canadians in the cast.

ACTRA objected principally to the casting of Australian-born, American citizen, Patricia Connoly as Regan. The union also complained of the presence of two other Americans, Jeffery Guydon, a walk-on (he is the company's movement coach); and John Wojda, who plays the small role of the duke of Burgandy.

Stratford reacted to the cancellation of the CBC project by complaining that ACTRA's move only deprived 40 Canadian actors of a total of $100,000 to $150,000 in pay.

This is the second time ACTRA has blocked a Stratford production on CBC. In 1977, CBC-Radio was unable to record "Richard III" because the union refused work permits to three actors, including Maggie Smith.

ABP Welcomes Fox Into Fold

MONTREAL — Astral Bellevue Pathé Ltd. (ABP) has reached agreement with Twentieth Century-Fox to handle distribution of Fox movies across Canada.

Harold Greenberg, president of ABP, announced the company's theatrical distribution subsidiary, Astral Films Ltd., will provide sales and distribution services for Fox films in Canada, effective Oct. 1, 1980.

"Addition of the Fox films to the product we already handle will make Astral the single most important distribution company in Canada," says Ian Greenberg, corporate vice-president of ABP and senior executive responsible for theatrical and television distribution.

Astral has been providing theatrical sales and distribution services to another Hollywood major, Columbia Pictures, for some years now, as well as distributing its own productions and movies made by independents around the world.

Astral has distribution offices in Toronto, Montreal, Saint John, Winnipeg, Calgary and Vancouver. Fox personnel in Toronto will move into the Astral office where they will continue to coordinate sales and promotion activities.

Last month ABP announced that it had entered into agreements with Lorimar Productions and Dick Clark Productions to distribute their television programs in Canada.

Waxman Directs

MONTREAL — Al Waxman has been signed by Astral Film Productions Ltd. to work on two features over the next 12 months.

Waxman will coordinate all current post-production work on **Tulips**, in which he also has a starring role, and will direct a feature film at a later date, Astral President Harold Greenberg announced.

"The signing of Mr. Waxman is in line with our commitment to work with Canadian talent," Mr. Greenberg says.

I.C.C. Goes To Venice With Malle "Atlantic City USA" Reps Canada

MONTREAL — Louis Malle's **Atlantic City, USA**, a John Kemeny-Denis Héroux production, has been selected for competition at the prestigious Venice Film Festival, which will be held Aug. 29 - Sept. 8.

Following its premiere at the Venice Festival, the film, shot in Montreal and Atlantic city late last year, will go into major release in France, Germany and Italy.

The film is the first feature produced by ICC-International Cinema Corporation, which was formed last year by Kemeny and Héroux.

ICC made headlines earlier this month when it entered into a three-year, multiple picture deal with Twentieth Century-Fox, the first such alliance between a Canadian company and a major Hollywood studio.

A romantic comedy thriller about the conflict between the old Atlantic City and the new gambling mecca that is replacing it, **Atlantic City, USA** stars Burt Lancaster, Susan Sarandon, Hollis McLaren, Robert Joy and Kate Reid.

"Selection of **Atlantic City, USA** by the Venice Festival, one of the most important in the world and where Malle has previously won two prizes, will provide a major launch for its wide European distribution," Héroux says.

One of the great "auteur" filmmakers of the contemporary cinema, Malle has garnered two Academy Awards, several Oscar nominations and prizes at such major festivals as Cannes and Venice.

Call'em

by Linda Shapiro

People, People, People

On September 1, **Peter Moss**, associate director of the Stratford Festival, becomes the new artistic director of the Young People's Theatre, replacing **Richard Ouzounian**. After holding the position for only six months, Ouzounian left to become the artistic director of Winnipeg's Manitoba Theatre Centre.

As if everybody in Toronto didn't know, **Dini Petty** CITY-TV's Citypulse AnchorWoman is now an AnchorWomum. The six pound six ounce baby **Nicholas** arrived at 5:15 p.m. — just in time to have his arrival announced in the early broadcast.

Bill Lane, former associate artistic director of Toronto Free Theatre, will replace **Jonathan Stanley** as head of the New Theatre.

Does Anybody Out There Really Care ?

Sharon Irvine really cares. In fact, the 25 year old former school teacher cares so much that she opened a business called Roommates which is designed to match up compatable people in respectable quarters around the town. For a modest fee, Sharon will screen possible partners and ask those kinds of questions to which only hairdressers possess the answers. She considers herself to be such an excellent judge of character because she worked as a border crossing guard deporting murderers and other undesirables. After all, who wants to share an apartment with an axe murderer no matter how neat she or he is ? Although Sharon does arrange co-ed living arrangements if requested, "strictly platonic" is the motto of her lease on your life.

While in toronto, Richard Burton's dog, known to the immediate world as **Lupe**, was constantly being pampered beyond belief and wore a specially designed rhinestone collar. Wow ! Wow !

Literati

Writer/broadcaster **Phil Stone**, inspired by the film/book "In Praise Of Older Women," is writing a book about the romances between younger women and older men. Stone is asking people to write him about their summer/winter liaisons, but in order to qualify for an honorable/dishonorable mention there must be at least a 15 year spread. The response to his request for the real truth has been overwhelming, with women revealing titillating tidbits about father images, patience, financial security, qualitative sex, intellectual empathy, stability, tolerance... the usual.

Artsy Tartsy Getaways

For all those who have really had enough of Lake Ontario in July, the Volunteer Committee of the Art Gallery of Ontario has organized a series of art tours around the world. Starting in September, there's a visit to the romantic castles and rugged coastlines of Scotland or a trip to Rome, the eternal city full of passion and fascination. In January, it's off to India and Nepal with visits to Bombay, Delhi and the Taj Mahal. In February, there's Cairo and Luxor and the splendour of the mighty Karnak (not to be confused with Johnny Carson). In April, there's the Vincent van Gogh exhibition in Amsterdam along with tulip gardens and the Dutch Masters. In May, it's on to the Mother Country, i.e. England, and the spires of Oxford, medieval castles and Blenheim Palace. Sure beats standing in line at the filmmakers' department of Canada Manpower !

Review On The Run

My Brilliant Career is proof positive that a good film is a good film is a good film. This semiautobiographical story about a young Australian woman at the turn of the century who must choose between her need for self-fulfillment and her love for her beau is beautifully photographed and mannered. It's a must-see ! A thinking person's film, devoid of car chases and t'n'a, that inspires and refreshes.

And In Conclusion

It's August. In 4 months, the snow will be falling. Do you know where your winter boots are ?

more from les

by Les Wedman

VANCOUVER— They don't have all their money together yet but since Hollywood actor Ned Beatty has been signed to attract investors, it looks as if **Interlock**, a $2 million action thriller, will go ahead a scheduled here this summer.

It's a first for businessman Floyd Sully, who is executive producer of the film. He takes on the role because he feels there should be a greater degree of local control in a business that's expected to hit the $100 million mark in B.C. alone this year.

Former member of Cinema 16, University of British Columbia's film society, Sully is an economics graduate, and is drifting back into the cultural area because there's money to be made. With Cinema 16 alumni Kirk Tougas — who ran Pacific Cinematheque here for years — and writer-filmmaker Tom Braidwood, Sully formed Interlock Productions Inc.

The idea for the movie, **Interlock**, started with Braidwood and actor-writer Stephen E. Miller. They began work on a screenplay three years ago, and now it's a tight action script about a computer physics student who holds a campus and eventually an entire city hostage for reasons few can understand, and for a price no one can afford to pay.

The central character is the terrorist, Malcolm Peary Reid, and nobody knows him better than Stephen Miller because he is going to play the part in the movie. Reliable Canadian actor Barry Morse also is in the cast.

Ned Beatty, Oscar nominee for **Network**, in which he played a TV mogul, made his film debut in **Deliverance** after nine years and more than 80 stage shows in Washington. Beatty, who's now got 20 movies to his credit, plays Lieut. Nick Deloski in **Interlock**. He's a blustery cop who finds himself second-guessing a New Age terrorist whose fingers linger over a computer keyboard controlling the fate of a campus and a city.

The film will be shot on the UBC campus in an arrangement that should return one per cent of the movie profits to the film program at the university. The money will pay for film stock and processing costs for student films produced at UBC. Although Interlock Productions is committed to B.C. talent there also is a responsibility to those putting up the money, which is why the American star and also Buck Houghton, Los Angeles-based TV producer with "Twilight Zone" and "Hawaii Five-0" credits. He will advise on script development and with day-to-day decision-making.

Stephen Miller's keen sense of character and drama comes from a decade of experience as an actor in film and on stage. He helped found Tamahnous Theatre and has given more than 18 stage characters to B.C. audiences. He also performed at Toronto's Tarragon Theatre in the John Gray musical, "18 Wheels."

Miller's screen credits already include **Wild Horse Hank, Who Will Save Our Children, The Plutonium Incident, Cries in the Night**, and in Bill Marshall's **Mr. Patman**, the James Coburn-Kate Nelligan drama still to be seen in Canada.

Colbert Into Indy Production

TORONTO — CBC Executive Producer Stan Colbert has expanded his production activities to include at least three feature films, all in association with Cooper Rosenfeld Productions, a Toronto and L.A.-based company headed by Robert Cooper.

The veteran filmmaker, whose **One Night Stand** and **Riel** were award-winning dramas for the CBC, will continue to serve as Executive Producer of Film Drama on special projects and his Stanley Colbert Productions, in association with Cooper Rosenfeld, is in pre-production on its first feature Bells, scheduled for filming next month.

Michael Anderson is set to direct, Cooper will serve as Producer, Brian Walker as Co-Producer and Colbert will serve as Executive Producer.

Other projects under development by Colbert include **Flashpoint** and **MacTaggart's War**, both planned for 1981 filming.

New Camera System Makes Animation Speedy

OTTAWA — "When the rest of the world is out there digging for gold, your survival is to sell them picks and shovels," says André Proulx, founder of Proulx Brothers' Photographers, a four-brother, 12-year Ottawa company.

The picks and shovels with which the Proulx Brothers have made their fortune consists of the Optical Art System, an invention which blends film, video and photographic techniques to produce three dimensional images from the overlaying of two dimensional images.

That's a pretty standard procedure in animation. What isn't standard procedure about the Proulx brothers' invention, is the speed and economy with which the Optical Art System does the job.

"Let's say in regular animation for an ad of one minute, you would probably spend 20 seconds on each frame, that's 12 hours of work for that ad. With our system, which uses a computer, you could do that ad in an hour and a half," Proulx says. "And you would save about 70 per cent in money."

Without advertising their invention, word-of-mouth of the Proulx brothers' Optical Art System resulted in a boom sales of 400 per cent last year.

"We sold 80 machines. We sold them all over the States, Canada and we even sold seven in England," Proulx says. Among Proulx brothers' clients are such diverse organizations as Dupont, The Smithsonian Institute, the National Film Board, Department of Communications, RCMP, Johnson Wax and John Deere.

Proulx says the Optical Art System is popular among corporations because "optical animation is a really slick, relatively inexpensive, way to sell things, or to promote things, or just as an instructional aid."

The Optical Art System is available in three separate units, each one expanding upon the visual possibilities of the unit preceeding it. The total cost is $78,000. System 1, which costs $6,000, is a contact printer and a compound table, which perfectly duplicates motion picture special effects such as the travelling matte technique in the context of slide production.

System 11 is the Computerized Numerical Control, which allows for pre-programming of things like shutter control and camera movement. It involves the use of a computer and costs $17,000.

System 111 is the Computerized Optical Animation Camera. When combined with the first two systems, it will allow you to take 35 or 16mm black and white slides and turn them into colour motion pictures.

"Right now we're competing with the top people in computer assisted animation in New York, L.A., and Chicago," Proulx says. And the Proulx brothers have been so tied up meeting existing demand, they really haven't had the time to make a big effort to bring their product to the marketplace.

Now they are. This summer and early fall will see Proulx travel to fourteen points in Europe and the United States, bringing his picks and shovels to the attention of the miners of industry.

Deaf Get Break In N.Y. Theatres

NEW YORK — The hard-of-hearing in New York can now more fully enjoy motion pictures, thanks to the installation of Cinema Radio systems in 18 local screens.

The system allows a moviegoer to amplify a film's soundtrack by putting that soundtrack on a separate transmitter in the theatre. Audience members can locate the track with their own transistor radios, equipped with ear or headphones, and then turn up the volume to a desired level.

The system has been characterized as an experiment by the theatres involved. Audience response from the hard-of-hearing has been enthusiastic. The theatres, representing the Loews, RKO, Century, Reade, Trans-Lux, Brandt, Ackerman and Golen circuits, do not charge for the service.

Cobra Ready To Strike

EDMONTON — Isac Thomas, who is producing a feature film called **King Cobra**, has threatened to sue United Artists in New York for unauthorized use of the title of his production.

This came about when it was announced in "Variety" (May 7 issue) that United Artists have "picked up" a production by Bill Wilson titled **King Cobra**.

"The first I heard about it," Thomas says, "was when I received a call from a friend in Los Angeles who wanted to know why I had sold **King Cobra** to United Artists without telling him about it."

"I haven't," Thomas replied, and then learned about the announcement in "Variety."

Thomas claims he has been working on **King Cobra** for the past twelve years, and is the indisputable owner of the title as well as the ideas contained in his script. Through his lawyer, Harry Midgley of Edmonton, Thomas has served notice on United Artists that he intends to protect his ownership of the title and the property.

UA Senior Attorney Garry Schrager has replied that he is forwarding the claim to the attorney for Bill Wilson's **King Cobra**, from whom Thomas is now awaiting a reply.

Isac Thomas operates under the trade name, **Thomas Ben International**. He is also producing a soccer feature titled **Gang of Eleven**.

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Business Off As Theatres Remain Locked Up

OTTAWA — As the Ottawa film hostages go into their tenth week of captivity due to the major chains 35 theatre lock-out, the independent movie theatres here are enjoying box office bonanzas, but many downtown businesses are suffering.

"We're doing very well," says repertory house Towne Theatre manager Paul Gratton. "At first (the lockout began May 25) the increases in houses were barely noticeable... But once people became aware of who we are and what we offered, the houses started to climb. By the third week our houses were up from 30 to 40 per cent."

The National Film Theatre, which runs special series (this summer they are running retrospectives of Italian, rock'n'roll and spy series) as well as a high percentage of Canadian films, similarly reports improved houses.

"Business has increased everywhere," says a theatre spokesperson. "Our spy series is doing very well. But we expected that. What's gratifying is to see a double bill like **Montreal Main** and **The Rubber Gun**, two Canadian films, doing so well. We showed them last weekend to a packed house."

Not everyone waxes so enthusiastic about the lock-out. "Business is down, especially late at night," says the manager of Party Palace, a restaurant near a Famous Players two screen theatre. And two of the local bars in the area complain that business is down slightly. "Especially late at night when you would get people coming out from a movie," says the manager of one bar.

Gratton says "the downtown is really dead right now," but suggests the repercussions of the lock-out might last longer than the dispute itself.

"Movie going is a habit that can dissipate and I think the theatres might have a hard time drawing back the customers they've lost over the lock-out," Gratton says.

Only Universal and Columbia have managed to slip any of this summer's Hollywood fare into the Ottawa viewing area. Universal is running **The Island** in a Hull theatre and Columbia has **Wholly Moses** playing at an Ottawa drive-in.

TORONTO — MCA-Universal has signed an agreement with VTR Productions for all video cassette duplication for the market of Canada. There are 24 titles now in release, including **Animal House, Jaws, 1941, Battlestar Galactica, Slap Shot** and **The Jerk.**

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Revenue Kills Tech Freelancing

TORONTO — The recent federal government income tax reclassification of film industry personnel from self-employed to employee status has been called "a threat to the survival of the film industry," by the Directors Guild of Canada (DGC).

The guild says it is trying to mobilize the film industry to protest the reclassification.

"We want to reach out to all areas of the industry and to our friends in government (Pierre Juneau, specifically), so we can get together a strong resolution. We hope to have a lengthy petition prepared soon to send to Revenue Canada that will express our deep concern with what's happening," says DGC's executive director, Bob Barclay.

DGC has already sent a letter to Federal Minister of Revenue, William Rompkey, complaining tax reclassifications in light of the tax breaks of the Capital Cost Allowance results in a large-print-giveth-and-the-small-print-taketh-away situation:

"We unanimously support the concept of the 100 per cent Capital Cost Allowance which your department initiated and which created a feature film industry in Canada," the guild says in the letter. "At the same time this industry is being threatened by another section of the Revenue Canada which is apparently demanding that everyone working in this industry be reclassified... the change is producing serious hardship and disruption within the industry."

Barclay says under the new tax reclassification, film personnel are required to pay taxes on a weekly basis.

"Under the old system," he says, "you would pay at a yearly rate. Paying at a weekly rate is ridiculous when you consider that many people in the industry can only get work for a couple of months a year. If you have to pay tax on that on a weekly basis, it creates a money flow problem," Barclay says.

Barclay says the tax reclassification has already driven people out of the country.

"We already know that Peter Carter (the director of **The Rowdyman** and **Klondike Fever**) has left because of the tax thing." Barclay says unless the tax situation is rectified, many other filmmakers will join Carter in his trek southward.

Trade Winds

MOSCOW — "It is time to put up barriers against the sloppiness and cynical taste of certain filmmakers... millions of young people (are) seeing in our cinemas piquant little scenes, passionate embraces and the like... Some producers, out of fear of being regarded as retrograde try and keep up with 'fashion.' It has become almost the rule for a naked body to be shown in a film, as if without it a producer is not a producer." Sound familiar? No, it's not Ontario Board of Censors' Donald Sims with a sour exiting blast at Godless filmmakers, nor is it an aging Hollywood film queen taking a few errant swings at Hollywood's "new permissiveness." The author of these frosty sentiments is a prominent (according to U.P.I.) Russian writer, Vasily Belov, and the topic at clenched fist is Russian film. Belov, clearly upset, goes on in an article for the Young Communist League daily, Komsomokskaya Pravda, to explain how things in Russian theatre have denigrated to a similarly unhappy state.

CAMBRIDGE, Mass. — **The Rocky Horror Picture Show**, a cult film which has kept more than one independent movie theatre in the red with its midnight showings, is set to tour Canada and the United States this fall as a play. The musical, presented by British film producer, Michael White, will make its second stage incarnation Oct. 15 in Cambridge. This is White's second go-round with **Rocky Horror.** He presented the show on stage for the first time in Oct., 1974 in London. The movie was released in 1976. It bombed in its first run, but has subsequently become a cult classic.

NEW YORK — The Star is Not on the Baloon. **Rough Cut** co-star David Niven was so steamed with the way Paramount advertised his involvement in the new Burt Reynolds' film that he has instructed his lawyers to sue the studio. The $1.7 million suit alleges that by not including Niven's picture with top stars Reynolds and Leslie-Ann Down in the film's advertising campaign, Paramount breached their contract agreement with Niven.

Ron Leibman, on the other hand, threatened to sue Warner Brothers in order to have his name taken off of the credits to his new film, **Up The Academy**. It worked. Although Leibman is in practically every scene of the film, his name is nowhere to be found in the credits or in any of **Up The Academy**'s considerable promotional campaign.

TORONTO — Lights, camera, "push"... Dini Petty, 36, co-host of CITY-TV's nightly news show, gave birth to her second child, a six-pound, six-ounce boy, Nicholas Potter, Monday, July 7. Little Nicholas' dramatic entrance to this world was captured by CITY-TV cameras, who filmed the birth as part of a documentary on birth to be televised in September.

BOMBAY — Although it is being suppressed by Saudi Arabian authorities, **Death of a Princess**, the British made docu-drama of a Saudi princess executed with her lover for having an illicit affair, is making the rounds of fashionable parties in Bombay. Video-cassette recordings of the TV film are in wide circulation throughout the city. TV recorders, costing up to $4,000 here, are selling as fast as they arrive. More than 3,500 have been bought in a city where most families live on less than a dollar a day.

LOS ANGELES — **Wholly Moses**, Columbia's Biblical comedy about a man who would be king of the Jews, played for a whole month without drawing fire from the pulpits. Well, the four week stay of grace is up and now spokesmen from five Orthodox Jewish groups have started to slam away with their divine rights and powerful lefts. Rabbi Abraham Hecht of the Brooklyn based Rabinical Alliance of America compared the movie to "events that occurred in Nazi Germany and Soviet Russia." Another spokesman, who said he represented one million Orthodox Jews in the United States, called the film "a savage mockery of our God, our Bible, including the Ten Commandments, and our prophet and teacher Moses."

BOSTON — David Cronenberg, director of **The Brood, Shivers** and the not yet released **Scanners**, has been the recent recipient of kudos from the who's who of the horros industry. **The Shining** author Stephen King said in the press recently that, "**The Brood** really is very à propos of **The Shining**; the passage of violence on to children and so on. But I think Cronenberg blows Kubrick (director of the film version of **The Shining**) right out of the water." And John Carpenter, director of **Halloween** and **The Fog**, recently went on record as saying, "Cronenberg is better than all of us combined." The critical bouquets from south of the border represent welcome relief for Cronenberg from all of the recent nay-saying with regard to his work. His recently released film, **Fast Company**, received slash and burn reviews from the press, and in a recent issue of "Film Comment," critic Robin Wood said he "hated" Cronenberg's films.

Two Canadian Films Compete In World Fest

MONTREAL — **The Lucky Star** by Max Fischer and, perhaps, **Suzanne** by Robin Spry will compete in the World Film Festival of Montreal.

Serge Losique, festival director, announced that 23 features from 14 countries would vie for top honors in Montreal from Aug. 22 to Sept. 1. While confirming that **Lucky Star**, produced by Claude Léger in conjunction with Télémétropole, would open the festival, Losique would only say that a second Canadian film would also screen.

A spokesman from R.S.L. confirmed to CineMag that **Suzanne** had been invited. Producers Robert Lantos and Stephen Roth should know early this week if they can get the film completed in time for the competition.

A film by the Israeli, Menahem Golan, will close the competition; **The Apple** is a futuristic rock musical, set in 1994.

Other films in competition include, from the USA, Robert Altman's **Health**, starring Lauren Bacall, Glenda Jackson, James Garner, Carol Burnett and Dick Cavett, **The Great Santini** by Lewis John Carlino and starring Robert Duvall, and **The Stunt Man** by Richard Rush, with Peter O'Toole; and from France, the world premiere of **La banquière**, starring Romy Schneider and Jean-Louis Trintignant and directed by Francis Girod, and **La petite sirène**, by Roger Andrieux, with Philippe Léotard.

Also in competition, **Anxious to Return** by Li Jun, the first Chinese film entered in a competitive festival in many years; the Italian movies **Cafe Express** by Nino Roy, starring Nino Manfredi, and **Fontamara** by Carlo Lizzani, who is also director of the Venice Film Festival; the Russian **Wild Hunting of King Stakh** by Valéri Roubintchik; the two German films, **Fabian** by Wolf Gremm, and **The Purity of the Heart**, by Robert Van Ackeren; **Fears** by Alejandro Doria (Argentina); **De Witte** by Robert de Hert (Belgium); two Spanish features, **The Nest** by Jaime de Arminan and **La Mano Negra** by Fernando Colomo; **Sunday Daughters** by Janos Rozsa (Hungary); **22nd June 1897** by Nachiket and Jayoo (India); the two Japanese films, **No More Easy Going** by Yoichi Higashi and **A Distant Cry from Spring** by Yoji Yamada; and **The Peasant Julian Macabayan** by Celso Ad Castillo (Philippines).

Eleven other films have been selected for the "Hors-concours" (out-of-competition) section: **Palermo oder Wolfsburg** by Werner Schroeter, which won the Grand Prize at this year's Berlin Film Festival; Alain Resnais' **Mon oncle d'Amérique**, awarded the special Jury prize at Cannes; the highly acclaimed Chinese animation feature **Nezha dompte le roi Dragon**; Fellini's **City of Women**; **Lulu** by Walerian Borowczyk; **Mazoch** by Franco Brogi Taviani; **Je hais les blondes** by Giorgio Capitano; the Polish films **The Conductor** by Andrzej Wajda and **Constans** by Krzysztof Zanussi; **The Blood of Hussain** by Jamil Dehlavi (Pakistan); and the long awaited **Stalker** by Soviet film maker Andrei Tarkovski.

Mr. Losique said that the directors of most of the films in competition and the "hors-concours" section will attend the festival along with many of the stars.

Mr. Losique also announced there would be midnight screenings of three great classic Alfred Hitchcock movies in a tribute to the master of the suspense film who died earlier this year: **Vertigo**, starring Kim Novak, James Stewart; **The Trouble with Harry**, with Mildred Natwick and Shirley MacLaine; and **Rear Window** starring James Stewart and Grace Kelly.

Another special event will be a panel discussion on Aug. 24 on "The Influence of the Film Critic on Today's Cinema," which will be moderated by Charles Champlin, entertainment editor of the Los Angeles Times and one of the most important U.S. film critics.

Advance sale of tickets has started at the Cinema Parisien. All screenings will be at the Parisien, with the exception of the opening and closing nights at Place des Arts. Admission for the afternoon and evening screenings and the opening and closing nights will be $4. Morning showings will be $3. Books of 10 coupons exchangeable for tickets to any 10 movies are available for $25, lowering the admission to $2.50 per movie.

OCB Publicity Bonanza /Drum

TORONTO — The publicity provided by the Ontario Board of Censors' banning of **The Tin Drum** has resulted in a bonanza for the film outside of Ontario, and for the book inside the province.

The film has grossed almost $700,000 in Canada to date. In British Columbia, Alberta and Manitoba, the film has done $237,000 worth of business in less than a month, while in Quebec the film has brought in over $400,000 in 14 weeks.

In Toronto, the Günther Grass novel from which the West German film is based, is popping up on street cars and subways with the regularity of a Stephen King novel.

"We used to get maybe one customer every three months looking for the book," says a spokesman for David Beard's Bookshop. "Now we've got people coming in every day looking for it."

In Transit

Charles Lussier, Director of the Canada Council, has announced the appointment of **Robert Kennedy** as Head of its Arts Awards Service. Kennedy has been Head of the Council's Explorations Program since November 1975. Kennedy will take up his new duties in Ottawa in September of this year.

Meanwhile in Toronto, the golden scissors have been passed on at the Ontario Board of Censors. As had long been anticipated, **Mary Brown** moves from vice chairman to chairman, replacing the retiring **Donald Sims**.

The move will probably have no effect on the status of The Tin Drum; Brown was instrumental in persuading moderate members of the Board to hardline it with the West German film.

Jack McAndrew, CBC's head of TV variety programming, is leaving the corporation July 31, to become a private producer. John Diamon, currently variety programming manager of administration and finance, will become interim variety programming head. A three-man CBC task force, consisting of **Bob McGall, Mark Blanford** and **Hugh Gauntlett**, will study the concept of variety programming.

Across town, **Ann Rohmer**, former TV commercial actress and model, as well as daughter of renaissance man Richard Rohmer (novelist, lawyer, inventor, etc.), has been hired, along with **Peter Feniak**, to host global's new magazine show.

Rohmer bristled in a recent newspaper article at any suggestion of coat tail riding. She conceded her name could open some doors. "But once they are opened, it is up to you to prove yourself. If you can't, you're in trouble."

∞

The Educational Film Library Association, the New York based clearinghouse of information about films for non-theatrical use, has announced the election of three new members of its Board of Directors.

The new Board members, elected for three-year terms, are **Cliff Ehlinger**, Director, Division of Media, Cedar Rapids; **Angie LeClercq**, Head, Undergraduate Library, University of Tenessee; **Connie McCarthy**, Head, Audio-Visual Services, Connecticut State Library.

∞

The Mafiosa style bloodletting hiring and firing purge that raced recently through the film industry appears headed toward TV in New York.

Jane Pfeiffer, the 47-year-old, convent educated (her nickname was Atilla the Nun), chairman of NBC, was fired by corporation president, **Fred Silverman**.

Pfeiffer, as chairman, was supposed to run the business end of things while Silverman, a Pfeiffer hiring, looked after programming. but the relationship quickly soured, perhaps because NBC has finished third in a three horse race for prime time programming for the past five years. Pfeiffer says that when Silverman asked for her resignation, he said, "there was no way we could both stay," and then added that he would "probably follow out the door in six months."

Elsewhere in TV mutinies and vanquishings, **Roger Mudd** has signed with NBC news as chief Washington correspondent. Mudd had been negotiating for the coveted anchor spot of NBC news ever since his 19-year employer, CBS, passed over him in favour of **Dan Rather** as **Walter Cronkite**'s replacement. Mudd joins fellow CBS defector, **Marvin Kalb**, as the second news' reporter to jump to NBC within recent weeks.

∞

Jerome Simon has died in Toronto. He held a Ph.D. in philosophy, and returned to his native Canada in 1975 after a teaching career in California. Producer of "Double Negative" and "Circle of Two," Simon was in negotiation with Barry Allen to produce "Playboy of the Western World."

Dore Schary, prolific Hollywood screenwriter and producer, and one time production chief at MGM, also died recently at the age of 74.

The Newark, N.J., native worked as an actor, playwright, and newspaperman before becoming a scriptwriter in the mid-'30s. At one time or another in his 30-year Hollywood career, he worked for Columbia, Paramount, and Warner Bros., as well as MGM.

Schary won an Academy Award for writing "Boys Town."

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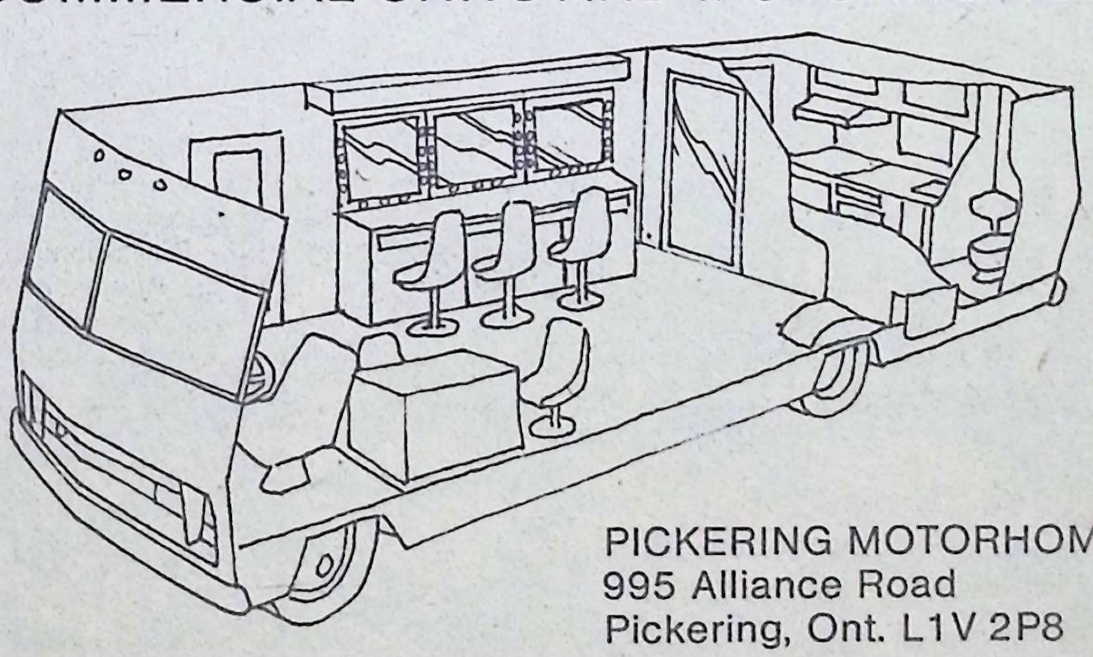

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TELEVISION

Pay TV Still Two Years Off Suggests Report

OTTAWA — The long awaited Therrien committee report on pay-TV suggests that Canadians will have to wait a little longer still for the service.

The committee says Canadians should have pay-TV, but not before the needs of Canada's "second-class viewers," residents of northern and remote areas, are attended to. That probably means pay-TV is at least two years off.

The best way to accomplish better TV service to underserved areas, the report says, is for the CRTC to "immediately call for licence applications for the delivery in remote and underserved areas, of a range of Canadian satellite services."

The report echoes recent commission sentiments that pay-TV is inevitable, but suggests that when it comes "a Canadian pay television system should not be entrusted to a single national agency."

The committee feels that by allowing a variety of national, regional and local pay-TV services, Canadian film and TV producers would have a better market.

The report also suggests that some form of Canadian content quota be part of the plan.

"Consideration should be given to setting the requisite Canadian content for pay-television at a realistic level responding to the capacity of the Canadian program production industry."

Committee chairman Réal Therrien says "the CRTC has not set a date for responding to the committee report," but most observers feel some form of pay-TV will be here by 1983.

"I don't understand the timetable they are working on, but I estimate that it will take at least two years before we have pay-TV and four years for them to have an effective cash flow," says David Walker, executive director of TV Ontario.

The Canadian Cable Television Association issued a denunciation of the report, and Cable association chairman Michael Hind-Smith says the report "showed clear evidence, after more than a two month delay in release, of a badly split committee."

Cable companies felt they were uniquely qualified to facilitate the introduction of pay-TV. They also felt that their success could not act as a funding base to promote Canadian programming and the extension of services to underserved areas.

The report seems to anticipate adverse cable reaction to its findings and at one point dismisses the scenario advanced by many cable companies.

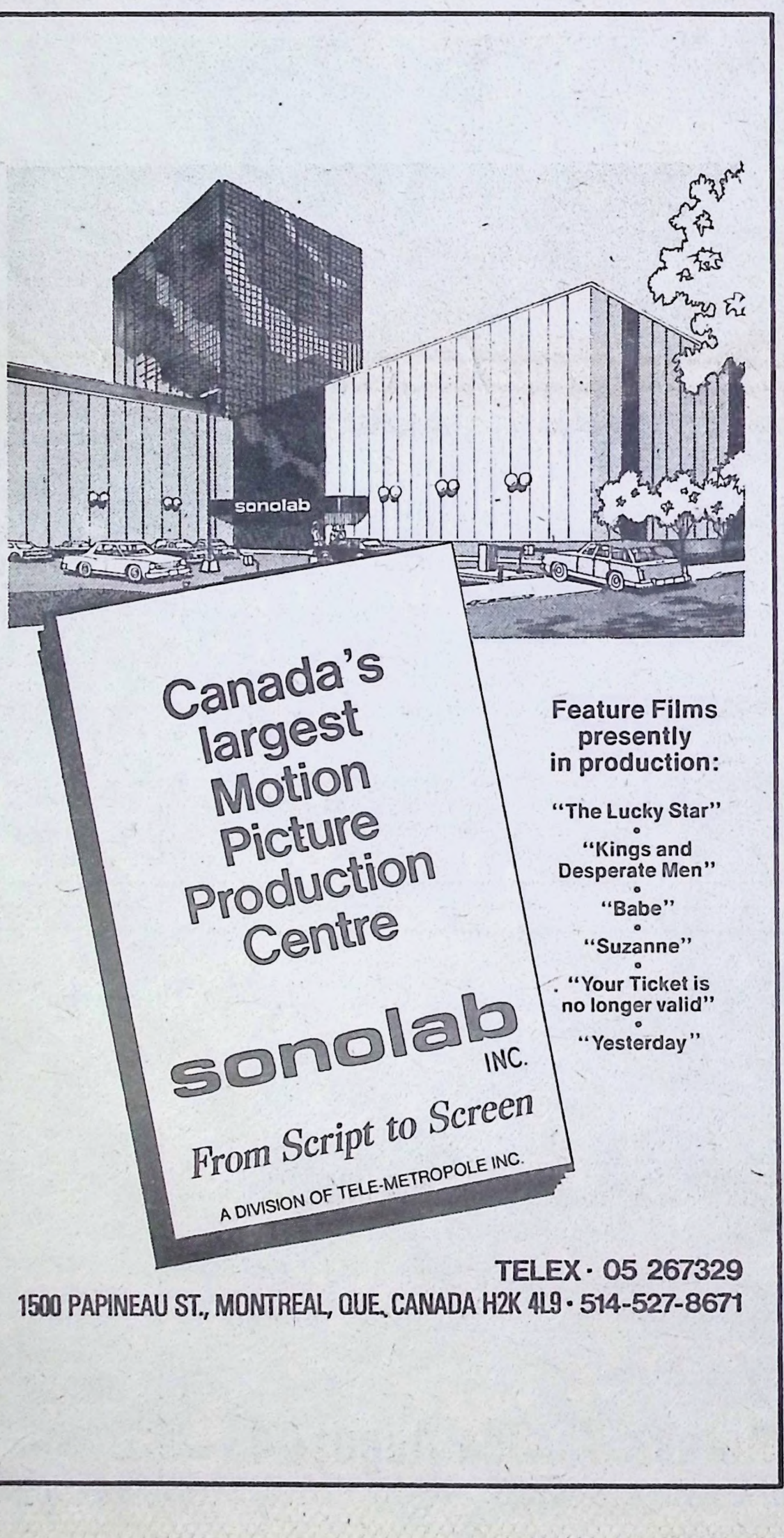
"Some proponents of pay-television have suggested that part of the profits should be used as 'the engine' for extension of service, but we have strong reservations. First, there is no logical connection between the two, so some other justification for this policy would have to be found.

"Second, if pay-TV were to be introduced in Canada and were successful, it would be some time before any significant funds could flow to the extension of service ; that is too long to wait. Third, if the extension of service were dependent on the profits from pay-TV, what would happen if it were not a commercial success."

CRTC Chairman John Meisel called the report from the Therrien committee, which consisted of five CRTC members, three provincial nominees and an Inuit TV producer, "a new form of federal provincial relations."

The committee report suggests pay-TV be a federal-provincial undertaking, recommending "arrangements for a Canadian pay-television system must be flexible enough to accomodate both federal and provincial legislative authority in the operations to which they may apply.

The Therrien committee report also suggests there should be a luxury surcharge on pay-TV services and that there should also be tax incentives to encourage Canadian programming.



Excerpts About Film And Television Production

The Canadian Film Certification Bureau has listened to suggestions and complaints about the definition of a "Canadian" film for years now. All agree that the present definition and its application are inadequate to safeguard the interests of Canadian talent and to protect producers and investors against foreign control of films made with tax shelter dollars. The following excerpts are taken from the 84 page document, circulating "for comment" within the industry. The CFCO welcomes discussion of this paper.

The Film Industry

Many Canadian films have been internationally acclaimed for their high quality, winning awards all over the world. The NFB has achieved a leading international reputation, particularly for its documentaries, shorts, and animated movies, as well as for many of its feature films in both French and English. The successes of several independent filmmakers have also been noteworthy over the years. The Canadian Film Development Corporation has been reasonably successful in expanding private feature-film production by means of a program of investments, loans, and bridge-financing. Among provincial agencies, l'Institut québécois du cinéma has achieved noteworthy successes. Some provinces have been assisting independent filmmakers, financially or with apprenticeship training programs. The Canada Council makes grants to film co-operatives and producers of experimental films.

For many years, there was no market for Canadian films (and consequently little production) because the distribution system in Canada was tied to British and US studio interests, a condition that still continues to some extent. Another obstacle to growth, some independent filmmakers charge, has been the relatively small amount of production commissioned from the private sector by the NFB, the CBC, and private broadcasters. But federal tax incentives and co-production agreements have detonated a creative explosion which has increased Canadian film-production tenfold in three years, and afforded continuous employment for many hundreds of Canadian producers, directors, script writers, performers, musicians, and technicians.

But there are critical voices being raised. The JAC (Joint Action Committee), on which the Canadian Council of Filmmakers is represented, charges that most of the so-called Canadian films now being made are not recognizably Canadian ; that their directors and script writers have too often been foreigners ; that Canadian performers are almost always relegated to supporting parts ; that some international co-production agreements are being abused ; and that, because of the absence of complementary distribution incentives, the creative explosion has not been matched by any real growth in the exhibition of Canadian films, either in Canada or abroad. It is charged, as the heaviest burst in this fusillade, that the 100 percent capital cost allowance has led, through imprecise definition of what is accepted as Canadian and through faulty conditions of eligibility, to the production of far too many shoddy films and far too few of high enough quality to attract international or even domestic audiences.

The Committee has given careful attention to these criticisms, but thinks that some of the alleged defects have been exaggerated and may be remediable. Every scheme of this kind has its teething troubles : this one may perhaps have got out of hand, but the remedy lies not in killing it but in bringing it to heel. For these reasons, the Committee is not inclined to discount the potential merits of tax-incentives as a means of fostering the expansion of the television program production industry in Canada.

The Television Program-Production Industry

Canadian broadcasting policy and the creation of the CBC have together ensured that the distribution of television programming in Canada would, unlike that of Canadian films, remain in Canadian hands. But Canada was at a disadvantage in gearing itself to the introduction of television. In the US, and to a lesser but substantial extent in many other countries, there was a powerful and well developed film industry on which to draw for artistic, technological, and managerial knowledge and experience. In Canada, there was no significant feature-film industry, and everything had to be done from scratch. The CBC rapidly developed its own video production, and later the private sector

Production Industry Should Continue CCA

established a few vertically integrated production firms.

In the US, the television networks rely for all their entertainment programming on independent production firms. In Canada the fairly rigid in-house policies of the broadcasters inhibited, almost prohibited, the growth of a domestic independent program production industry. Nobody can deny that many TV programs of the highest quality have been made in Canada and attracted large audiences, but it is the absence of a strong domestic independent industry that has been a major factor in the inability of broadcasters to meet Canadian-content quotas with sufficiently attractive entertainment programming. And the absence of a strong independent industry is partly due to unwillingness to invest in the production of high-quality programs in the absence of appropriate incentives. And all this has contributed to the preponderance of US programs viewed in prime time, because broadcasters generally tend to import popular entertainment programs and try to meet their Canadian-content quota by producing news, information, and sports programs, often falling back on inexpensive game-shows to fill the rest of the allotted hours.

Another obstacle to Canadian program production is that foreign entertainment programs can be acquired for a fraction of the cost of producing competitive Canadian material. The rights to a popular US program that may have cost half a million dollars or more to produce can often be acquired for a few thousand dollars; the mass appeal of the entertainment provided ensures strong advertiser support.

The Canadian broadcaster is thus faced with a dilemma: to produce a program of competitive quality costs a great deal more than acquiring an American one, and it is almost certain, in the present climate of mass-audience advertising, to attract less commercial revenue. The best way to deal with a dilemma, it has been said, is to seize it by the horns and shake it till its teeth rattle, and the best way to rattle the teeth of this particular dilemma is to provide new sources of funds and new incentives for Canadian program production.

There is abundant evidence that, by foreign standards, Canadian television has always been underfinanced, in both the public and private sectors. The NFB, in its presentation to the Committee, cited some revealing figures from a British study (1), indicating that the level of public financing of the bilingual CBC broadcasting operations is substantially lower, on a population per capita basis, than that in some European countries for a national service in only one language.

Broadcasting in the private sector is entirely financed from commercial revenues and figures lifted from the same British report reveal one of the costly disadvantages of sitting in the lap of a country that produces and broadcasts a greater volume of television programming than any other, much of which can be directly received in Canada with its associated advertising. A comparison of per capita television revenue (in equivalent 1977 Canadian dollars) from advertising estimates it at $45 for Australia, very close to the figure of $46 in the US. The figure for Canada, at $18.60, is less than half either of those. Thus the Canadian private sector, faced with the dilemma discussed above, is under ineluctable pressure to fill its schedules at the least possible cost.

The Committee does not have detailed information about the respective allocations of the budgets of the private broadcasters as between acquisition and production of programs. Nonetheless, the disparity in cost means that, for a given amount of money, more hours of US entertainment than Canadian can be acquired.

Someone has said that the real business of a private broadcaster is not to sell programs to audiences but to sell audiences to advertisers. The higher the attractiveness of a program, the bigger the audience, and the bigger the audience, the greater the commercial revenue.

Thus the salvation for the Canadian private broadcaster may lie in realistic Canadian-content quotas requiring the exhibition of higher-quality or more competitive Canadian programs. In this, as in many other fields, it is easy to propose the big idea; figuring out the details may be more difficult.

The Future

The Need for Development

The boundary between the film and program-production industries has recently become less distinct, for films are increasingly being made especially for television, and television is increasingly dependent on films originally made for theater exhibition to help satisfy the voracious public appetite all over the world for seemingly endless entertainment in the home. It is almost universally agreed that there is an urgent need to foster the growth of a strong independent production industry in Canada. The need can be amply justified in industrial terms. Employment opportunities can be greatly enlarged for all the creative and other skills that are involved, and employment in associated or supporting industries would result indirectly from such growth. There is a vast international market for high-quality films and television programs which Canada has so far barely touched, let alone tapped, affording the opportunity to raise foreign currency that would partly offset the cost of acquiring foreign programs. In short, we have the talent, we have the capacity, but we have not provided effective incentives. The evidence of chronic underfinancing cited above throws a grim light on what has been wrong in the past; there can be no argument about what should be done in the future. A powerful shot in the arm is urgently required.

Financing Program Production

Throughout all the argument about the possible introduction of pay-TV in Canada, and in criticisms of the cable industry, there runs the thread of finding a 'cash-cow' to nurture the program production industry. But there are contentious differences in approaches to how to do the milking. For some years now there have been demands that the cable operators should be subjected to levies on their profits; there are few clear ideas about how the money collected should be distributed, or by whom. Now we have a similar situation in regard to pay-TV. Some who are strongly opposed to the introduction of pay-TV argue that the only acceptable justification would be a new source of funds for program production; in some cases, this view has led to proposals from the private sector and consumer groups for an elaborate management body with wide monopolistic

(cont. on p. 19)

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Canadian Film Certification Office

Industry Opinions Helped Build New Models

This section deals with issues relating to the existing structure of the 100% Capital Cost Allowance as it applies to both feature and short certified productions. The industry has made representations over the past 18 months with respect to these issues, based on its perception of the need to bring the capital cost allowance program more into line with the realities of production and private sector investment in Canada, in an effort to develop a more solid industry base. As will be seen, all proposals would involve modifications to the existing structure of the CCA for film and videotape.

The CRTC report by the Committee on Extension of Service to Northern and Remote Communities (the Therrien committee) is entitled "The 1980s : A Decade of Diversity" and runs 94 pages. It breaks down into three large parts : one deals with the extension of service to remote areas, the second debates whether or not to move toward pay-TV, and the third looks at pay-TV models.

CineMag has chosen to reprint below the comments of the committee pertaining to the film industry and the television program production industry. The conclusions and recommendations of the committee in these areas concludes our excerpt. The full document is available through the CRTC.

I Extension of Timing of CAA

Under the existing regulations, a depreciable property as regards a motion picture film or videotape comes into existence only at the date of completion of principal photography/taping. No mechanism exists whereby a production can be certified prior to that date. A producer who has obtained provisional certification on submission of a Part A Application has one year from the date of completion of principal photography in which to submit the Part B Application. If this time requirement cannot be met, the producer may forego the Part A Application and wait until the answer print stage and submit the Part B Application. In this case, investors can claim the 100% capital cost allowance for the year in which the investment was made, but must do so retroactively.

The Regulations were amended in 1978 to provide a 60-day extension beyond the end of the tax year in which to complete principal photography, provided this was begun before the end of the particular tax year, and still be eligible to qualify for the capital cost allowance. In providing this extension, the government recognized the need to permit some flexibility to ensure that the quality of a production was not sacrificed by a producer in carrying out his or her responsibility to the investors. In such cases, however, the investor and the producer are still faced with the Regulation's requirement that the amount of the investor's claim be pro-rated to the amount of production expenses incurred up to the end of the tax year.

The industry points to the fact that private investment tends to become available only late in the tax year. As producers are reluctant to begin shooting until they are reasonably sure of the availability of that investment, production schedules are bunching together and placing a strain on Canadian creative and technical talent. This phenomenon would appear to be at least a contributing factor in the quality, and therefore, marketability of Canadian films, and in the level of Canadian participation in some of the key creative positions.

Several proposals have been received on this issue. Briefly, the proposals centre on methods of increasing the flexibility to marry production schedules with the taxation year in which investment is obtained :

(i) Extend further the 60-day grace period and remove the requirement that the capital cost allowed be pro-rated to expenses incurred before December 31 ;

(ii) Increase the incentive to investors willing to make their investment early in the taxation year by allowing claims of, for example, 100% + 30% for investments made in the first quarter, 100% + 20% for investments made in the second quarter, and 100% + 10% for investments made in the third quarter ; or

(iii) Permit investors to claim the 100% CCA on their investment based on a provisional certificate issued on commencement of principal photography. The producer would then have 24 months in which to confirm certification by submission of a Part B application.

II Series

The capital cost allowance incentive is being used more frequently to finance made-for-television series, including children's programming, dramatic series and variety shows. Television programming schedules run from fall to spring. Investment is often sought for the "package" of 13 episodes based on a single budget for the package, though completion of principal photography may be staggered between two taxation years.

The existing Regulations make no provision for certification of a series as one property. Applications for certification of series must be made separately for each episode on completion of principal photography/taping, or at the answer print stage. Each episode must meet the appropriate eligibility criteria. As the dates of completion of principal photography/taping, and consequently the due dates for the Part B application, differ in a series, several audited statements of cost may be required.

The rationale for treating series in this manner is twofold. First, it is consistent with the definition of a depreciable property as noted above. Second, it ensures that non-Canadian costs cannot be obscured by spreading these out over a number of episodes.

Proposals to alleviate the difficulties for both producers and investors in the production of a series focus on marrying production schedules to the taxation year as in (I) above, and providing for the certification of the series as one property. The first would encourage investment in a package produced in conformity with the programming year ; the second would eliminate time-consuming and complex accounting requirements, and permit more flexibility in meeting the 75% eligibility criteria for a series in which, for example, particular episodes require the use of special effects or foreign locations.

III A Separate Capital Cost Allowance for Development

Development of the "property," particularly the development of the script itself, is crucial to the production's ultimate success or failure. It is also the highest risk stage in a production, during which the producer must find financing, usually through high interest loans to be repaid once investment is secured.

Two particular concerns have been voiced in industry representations :

(i) Canadian screenwriters and Canadian scripts are not being developed because producers prefer lower risk foreign scripts and non-Canadian screenwriters.

(ii) Canadian producers can experience difficulty in financing the development of several properties at one time in order to select only the best.

In voicing these concerns, the industry has proposed that a separate capital cost allowance be created for script development, with eligibility limited to development of Canadian scripts, based on an original Canadian idea or Canadian-authored work, by Canadian screenwriters. The incentive as proposed would be based on the understanding that such development might not result in a production. Suggestions have been made that the rate of depreciation on such a capital cost should be set above 100%.

The difficulties inherent in this proposal are obvious. At what stage in the development of a script could a depreciable property be deemed to exist and what costs would therefore be depreciable ? Costs might include optioning, the purchase of rights to the idea or previously published work, remuneration for screenwriter(s) and related travel and living expenses, costs of reproduction, etc. However, it must be borne in mind that the tangible asset in the case of a motion picture film or videotape is the physical film or tape : the corresponding rights are required by Revenue Canada as proof of beneficial ownership. A capital cost allowance for script development would require a very restrictive definition of the tangible asset and rights required for ownership to avoid encouraging a lucrative market in re-titled but substantially similar screenplays.

IV The Production Company

Prior to the 1976 amendments, the Regulations governing the 100% Capital Cost Allowance required that, to be eligible for certification, the production must be produced by a Canadian company. This requirement was dropped as it was felt to be unnecessary if the producer, who has the main creative and financial control, is Canadian.

Representations from the industry to reinstate this requirement have increased. Concern has been expressed that the Canadian producers' control is not complete and that what may be developed in the Canadian industry are a series of branch plant production companies, as foreign producers gravitate towards Canada and its readily available investment funds. Likewise, Canadian producers seeking access to foreign distribution may find irresistable offers of partnership from the vertically integrated "majors" abroad.

The proposal that this requirement be reinstated in the Regulations would employ the definition of a Canadian company established by the Canadian Radio-Television and Telecommunications Commission : i.e. that no more than 20% of the company be foreign-owned. However, it should be noted that the CRTC's requirement relates specifically to the issuance of broadcast and cable licenses. Under the terms of Canada's tax treaties and under GATT, discriminatory use of tax incentives on the basis of ownership may be grounds for retaliatory measures.

V Copyright

Representations have also been received from several industry sources to include a requirement that copyright be held by a Canadian individual or company : both the copyright of the film and the script are mentioned by the industry.

Revenue Canada requires that to qualify for capital cost allowance an investor must prove that he or she beneficially owns an individual proprietary interest in all the components of the film. Revenue defines the required elements as :

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(i) the master negative of the film;

(ii) the copyright of the film, and the right to secure copyright of the film and the right to secure copyright registration and renewal of copyright globally;

(iii) all film rights including silent, sound, talking, television and motion picture rights;

(iv) all distribution and exhibition rights in perpetuity.

VI Distribution

Representations have been received to include distribution within the capital cost allowance. Distribution of the film in Canada and abroad is crucial if the investor is to obtain a return on the investment. Further, the economic viability of independent Canadian-owned distributors is increasingly fragile, even though these distributors derive a larger proportion of their revenues from distributing Canadian produced films.

Proposals made by industry in this regard would extend the capital cost of acquiring the property to cover the capital cost of exploiting that property. Briefly, it has been suggested that:

(i) A mandatory requirement be included in the eligibility criteria governing certification that a distribution agreement be signed with an independent, Canadian-owned distributor covering at a minimum the Canadian market;

(ii) an additional "point be given for a distribution agreement with an independent, Canadian-owned distributor (with a corresponding increase in the minimum point requirement);

(iii) costs attributed directly to distribution, such as publicity and promotion costs and laboratory and shipping costs for prints, be included either in the 75% post-production calculation or in a separate criterion; or

(iv) distribution agreement with independent, Canadian-owned distributors be exempted from the requirements governing revenue guarantees under Section 1100(21)(b) to (d) inclusive of the Income Tax Regulations.

It should be noted that the Secretary of State's responsibility in the certification of motion picture films or videotapes ends with the final completion of the property itself, unless subsequent evidence of incorrect statements forces revokation of a certificate. Distribution of that property may be arranged conditionally before the property exists or during its creation, or it may be contracted after the fact. The choice is the producer's and may depend on the commerciality of the property and on box office trends.

Consideration should be given, therefore, to the effect on less commercial but culturally significant productions of incorporating requirements into the certification process which would force a producer into a particular distribution arrangement. Further, consideration should be given to the effect on the producer's ability to negotiate a comprehensive distribution agreement with an international distributor and to retaliatory measures, either governmental or business, which might result from limiting benefits to Canadian distributors.

The capital cost allowance as defined under the Income Tax Regulations provides an incentive for the production of a class 12 property, a certified Canadian motion picture or videotape. The exploitability of that property depends on the judgement and will of its producer, and on the judgement of the investor and owner, and ultimately on the tastes of audiences at home and abroad.

Three Models For An Amended Definition

The models which follow are concepts and do not reflect a government position. Rather, each is intended as a starting point for discussion. All concern eligibility criteria with respect to the creative categories for live action feature productions; however, common elements could be applied to short productions. Models II and III would require recommending amendments to the Income Tax Regulations.

It should be noted that no attempt has been made to develop models for animation features given the specialized nature of those productions (Animation is discussed separately in the Section dealing with Specialized Issues).

Model I:

The current Regulations would be represented to mean that:

A) Individuals performing any duties normally associated with that of producer must be Canadian. Written agreement of the Secretary of State would be required for any non-Canadians to receive credit in a producer-related position and must be obtained before commencement of principal photography.

B) The appropriate point(s) would only be awarded if all individuals involved in the position were Canadian.

The current requirement of a minimum of six points would remain.

Exceptions in specific positions could be made if the industry agrees that non-Canadian expertise in that particular category is necessary to the development of adequate Canadian talent.

The criteria relating to remuneration for services and costs of post-production would remain unchanged.

Model II:

Option I

A) The individuals performing the duties of producer, or any duties normally associated with that of producer must be Canadian (exceptions may be granted by the Secretary of State as in Model I);

B) Either the director or screenwriter(s) must be Canadian;

C) Points to be allotted in the following manner provided the individual(s) in respect of such allotment was a Canadian;

	points
(i) Director or screenwriter(s) (i.e., not claimed in (B))	2
(ii) Highest Paid Actor/Actress	1
(iii) Second Highest Paid Actor/Actress	1
(iv) Head of Art Department	1
(v) Director of Photography	1
(vi) Music Composer	1
(vii) Editor	1

Minimum requirement — 5 out of 8.

Option 2

A) The individuals performing the duties of producer, or any duties normally associated with that of producer, must be Canadian (exceptions granted as in Option I above);

B) Points to be allotted in the following manner provided the individual(s) in respect of such allotment are Canadian;

	points
(i) Director	2
(ii) Screenwriter(s) or Screenplay based upon Canadian-authored work	2
Screenplay based upon an original work published by a Canadian company*	1
(iii) Highest Paid Actor/Actress	1
(iv) 2nd Highest Paid Actor/Actress	1
(v) Head of Art Department	1
(vi) Director of Photography	1
(vii) Music Composer	1
(viii) Editor	1
(iix) 3rd Highest Paid Actor/Actress	1
(ix) Location Sound Recordist	1

Minimum requirement, 8 out of 12.

* A Canadian company is defined as in the Canadian Book Publishing Development Program, i.e. 75% Canadian-owned and effectively controlled by Canadians.

Option 3

The statistics in Appendix C demonstrate that Canadian participation as lead performers is dramatically lower than in the other "point" positions. These statistics are based upon all certified feature films (excluding co-productions). However, no non-Canadians are credited as highest or second highest paid performers in French language features. The percentages for only English language feature are even lower with 48% Canadian in the highest paid actor/actress position and 60% Canadian is the second highest paid position.

This option is designed in encourage greater use of Canadian actors and actresses in certified feature films:

A) The individuals performing the duties of producer, or any duties normally associated with that of producer must be Canadian (exceptions granted as in Options 1 and 2 above);

B) Either the highest paid or second highest paid actor/actress must be Canadian;

C) Points to be allotted in the following manner provided the individual(s) in respect of such allotment was a Canadian;

	points
(i) Director	2
(ii) Screenwriter	2
(iii) Highest or Second Highest Paid Actor/Actress (i.e. not claimed in (B))	2
(iv) Head of Art Department	1
(v) Director of Photography	1
(vi) Music Composer	1
(vii) Editor	1
(viii) Location Sound Recordist	1

Minimum requirement, 8 out of 12.

Options 1, 2 and 3

75% of remuneration for services (as in current Regulations but excluding remuneration in respect of musical score) paid to or in respect of Canadians;

75% of costs of processing and final preparation (but excluding recording of musical score) incurred in respect of services provided in Canada;

75% of all costs incurred in respect of the musical score and the recording of the music, including remuneration and processing, was paid to or in respect of services provided by Canadians and in Canada.

Model III

This model is based on the concept of points but incorporates a graduated incentive proportional to the level of Canadian participation. It also provides the flexibility desired by producers without the existing "all or nothing" situation for investors.

A. The individuals performing the duties of producer must be Canadian; (qualifications noted in Models I and II could be added).

B. Either the director or screenwriter(s) must be Canadian;

C. Points to be allotted in the following manner provided the individual(s) in respect of such allotment are Canadian;

	points
(i) Director or screenwriter(s) (i.e. not claimed in (B))	2
(ii) Highest Paid Actor/Actress	1
(iii) 2nd Highest Paid Actor/Actress	1
(iv) Head of Art Department	1
(vi) Director of Photography	1
(vii) Music Composer	1
(viii) Editor	1
(ix) Location Sound Recordist	1
Total	10 points

Provided that a minimum of 75% of remuneration for services and post-production costs were paid to Canadians in Canada, productions would be certified in the following manner:

8 to 10 points allotted	100% CCA
5 to 7 points allotted	60% CCA

Elements of Model II (Options 1, 2 and 3) and Model III could be combined to form other models.

"Child" Competition At MIFED

MILAN — The International Market of the film, telefilm and documentary film (MIFED) is organizing the 3rd competitive festival "The Child in our Time," according to the "Declaration of the Child's Rights" proclaimed by the United Nations.

The 1980 edition will be devoted to the producers of television programmes for children or dealing with childhood issues. The last date for forwarding the respective applications and films is September 12, 1980.

The best TV program for children and the best TV program dealing with childhood issues will be awarded the "Honour Certificate" and the golden medal offered as prizes. Furthermore, according to the United Nations' Declaration proclaiming 1981 to be the "International Year of the Handicapped," the special prize "Milan Fair" for the amount of $8,000 US together with an artistic special "Merit Certificate" will be awarded to the telefilm, which incidentally, but having positive repercussions on the viewers, will feature one aspect of the issue concerning the psychic and physical recovery of handicapped children.

Classified Ads

To stimulate communication within the film community, insertions in the classified column will be run free of charge for individuals – subscribers of CineMag – wishing to place industry-related ads. For companies, organizations and non-subscribers, the classified rate is $0.50 a word.

Maison de production cherche secrétaire bilingue, non-fumeuse, demi-journée, pour réception, dactylo, assistance à la production; expérience cléricale. (514) 484-8213.

prop maker 10 years, construction experience for theatre, TV film and effects. Howard Munford, 83 Ashburnham Rd., Toronto M6H 2K6. Tel. (416) 651-3851.

Montreal casting director looking for pictures and resumés of performers to establish country-wide talent bank. Professionals only. Arden Ryshpan, Les Films Prise Deux, 1210 Seymour Ave, no. 3, Montreal H3H 2A5.

For Sale: 6-plate Steenbeck and Arri B.L. Call Bryan (416) 637-2153.

Voice-over performer available for documentaries, animation, audio-visual, commercials, etc. Unique repertoire includes dialects, voice caricatures and sound effects. On or off camera performance. Demo tape available. Contact: Sharon Bloom (416) 667-9385 or agent-M. Savage, or D. Toth at (416) 977-0292 or Write to: Box 1052, Postal Station Q, Toronto M4T 2P2.

Still photographer corporate and films. You don't need anyone else. Call Geo, (416) 925-0774. Geo. C.K. Gooderham, 51 Borden St., Toronto M5S 2M8.

Independent Producer, looking for a young woman assistant. Excellent opportunity to break into the film business. Ability to type with some creative background required. Want interview, call Nick (416) 924-1028 or (416) 924-1263.

For Sale: Heuer Film Stop Watch. New in box, with full warranty. $175.00 (416) 745-8762 after 7 p.m.

Negative Cutter of 16mm reversal and negative. Experienced, with reasonable rates. (416) 482-3827.

Top glider-acrobatic pilot seeks producer for making film. Write: no. 401, CineMag, 834 Bloomfield Ave, Montreal H2V 4N3.

Custom design and service for film equipment. Spectron (416) 366-2440.

Post production equipment repair and services. All makes. Call George (416) 363-9423.

For Sale: Animation stand: two column stand with Oxberry compound, bottom rotation, split locks, etc. B&H 7209 rackover 35mm animation camera, Nikon mount, bi-pack mags. Maurer 05, 16mm animation camera, Nikon mount. Call (416) 364-0771.

Space for rent: Spadina/King area. $100 and up. Small offices completely renovated. Use of furnished common area. All utilities incl. Contact Vincent (416) 368-9944.

Film Editor 12 years experience features shorts commercials documentaries fluent English French Spanish Portuguese. John Broughton, wk (514) 285-3565, res (514) 487-1108.

16mm Moviola-used-good condition. 35mm Moviola-used one feature call (416) 368-4696

Irish-Canadian screenplay paralleling the discrimination against Catholics in Ireland and the North American Indians. Anyone interested? (416) 275-7531.

1980 Celebrity Contact Book. A must for all filmmakers and casting directors. Send $16.50 to: Dept. CM, Nirvana Prod., 1439 Dundas St. East, Toronto M4M 1S7.

Singers and composers, your voice or music analyzed for success possibilities. Send cassette and $9.95 to Dept. CM, Nirvana Prod., 1439 Dundas St. East, Toronto M4M 1S7.

Script Library: Features, TV, Movies of the Week available for loan or exchange. Call (416) 368-1802.

Script trouble shooting. Dialogue, a specialty. Joseph A. Gaudet. 1050 Castlefield Ave. suite 512, Toronto, Ont.

International writer with six different film scripts seeks producer for making films in Canada. Tel. (506) 854-6068.

Songwriter/Composer: Supplying the "hit" song material your film's need. Pop, Rock, New Wave, Ballad, MOR; You need it? I've got it. Gerry Stober (514) 733-2612, 935-5511. 1650 Lincoln Ave no. 607, Montreal, H3H 1H1

Space for rent: Spadina/King area. $90 and up. Small offices completely renovated. Use of furnished common area. All utilities incl. Also: totally renovated large open area, 2500 sq. ft. available by week or month. Contact Vincent (416) 368-9944.

Canadian immigrant film technician receptive to offers. 15 years' production experience major international studios. First assistant director to Huston, Kubrick, Ross, Pierson, Edwards and others; writer/director of EMI-MGM feature "Dulcima" starring John Mills - winner Golden Venus, Best Foreign Film, Altanta International Festival. Frank Nesbitt, 4523 1/2 Fulton Ave. North Hollywood, California 91423. (213 789 8810).

Wardrobe mistresses, time, budget; Shortage of costumes, your problem. Try us first. Clothes from 50's back. "By-the-Pound", 1219 Crescent, Montreal (514) 861-4015.

Firearm Rentals & Research, A. Barnes (416) 561-9604, 2783 King St. E. Hamilton.

Five scripts of international caliber, musical comedies, looking for directors, producers: write box 626, CineMag, Box 398, Outremont Station, H2V 4N3.

Production company with international credentials seeks scripts/treatments for short children's or juvenile films. Documentary subjects also considered. Destiny Films, P O Box 63 NDG, Montreal, Que, H4A 3P4.

Belfast and Toronto are the locations for an award winning screenplay. Political/romance. Anyone interested? 416-275-7531.

T.A.D./D.G.C./B.A.A. Looking for work in film or TV. Willing to travel and work hard. Resume and ref. Robert Imeson 656-2585.

Very special effects. Working dogs, trained cats and clever critters. Animal trainer and co-ordinator. Mike Klingbell (416) 221-5411

For Rent: Steenbeck for rent/$175 wkly. Rosebud Communications: (416) 967-2852.

Animators Needed: New company in Toronto requires 3 additional animators for Saturday morning series piece work. Experienced, earn $500 to $1,000 a week. Call Colin Baker or Alvaro Gaivoto (416) 361-1430.

Hairstylist in films plays fashion photography 13 years experience, member of APCQ, call Gaetan Noiseux (514) 937-3830.

Location for rent. Empty mansion in central Toronto with 10,000 sq. ft., 3 floors of rooms and hallways, paneled walls, moulded ceilings, and fireplaces. Surrounding area includes 1 acre of gardens and landscaping. Contact Thomas Kellner (416) 923-2411.

Hairdresser freelancing in feature films etc. 20 years experience, member of ACFC, and permit list with I.A.T.S.E. Call Eileen at 487-3942.

Placement and production of 30 & 60 second merchant screen adv. for dr-in theatres. Less expensive than you think. Showcase screen ads, Bill Bundzeak, c/o Box 880, St. Catharines, Ont. L2R 6Z9. Tel. (416) 682-7267.

Couple seek same 42 ft. ketch. Film prod. & sail experts only. Share resp., expenses, profits and dreams "In the wake of..." J. Elbert, P.O. Box 4865, Vancouver, B.C. J6B 4A6. Tel. 665-6834.

Attention: Script Writers
West coast film company seeks story line for TV serials. Must have general appeal. Will be filmed in rural area, possibly an Island. Send outline to Atari Productions, P.O. Box 1598, Gibsons, B.C. V0N 1V0.

Competent Screenwriter, Grad trained, organized, acting/production b.g. Will travel. Need help? Ken Forrest, 100 E. 27th St., Hamilton, Ont. L8V 3G1.

Video production technician looking for work with prod. company. Will do any tech work. Resume on request. Please call Bill Simeon, 51 Rosslyn Ave., Hamilton, Ont. L8L 7P1. Tel. (416) 549-3655.

16mm feature booker, selling experience with repertory and outpost circuits. Toronto. Apply to Box 601.

For rent: Kem 8-plate editing machine and editing room. Excellent condition. Very reasonable rates. Call Paul (416) 483-9216.

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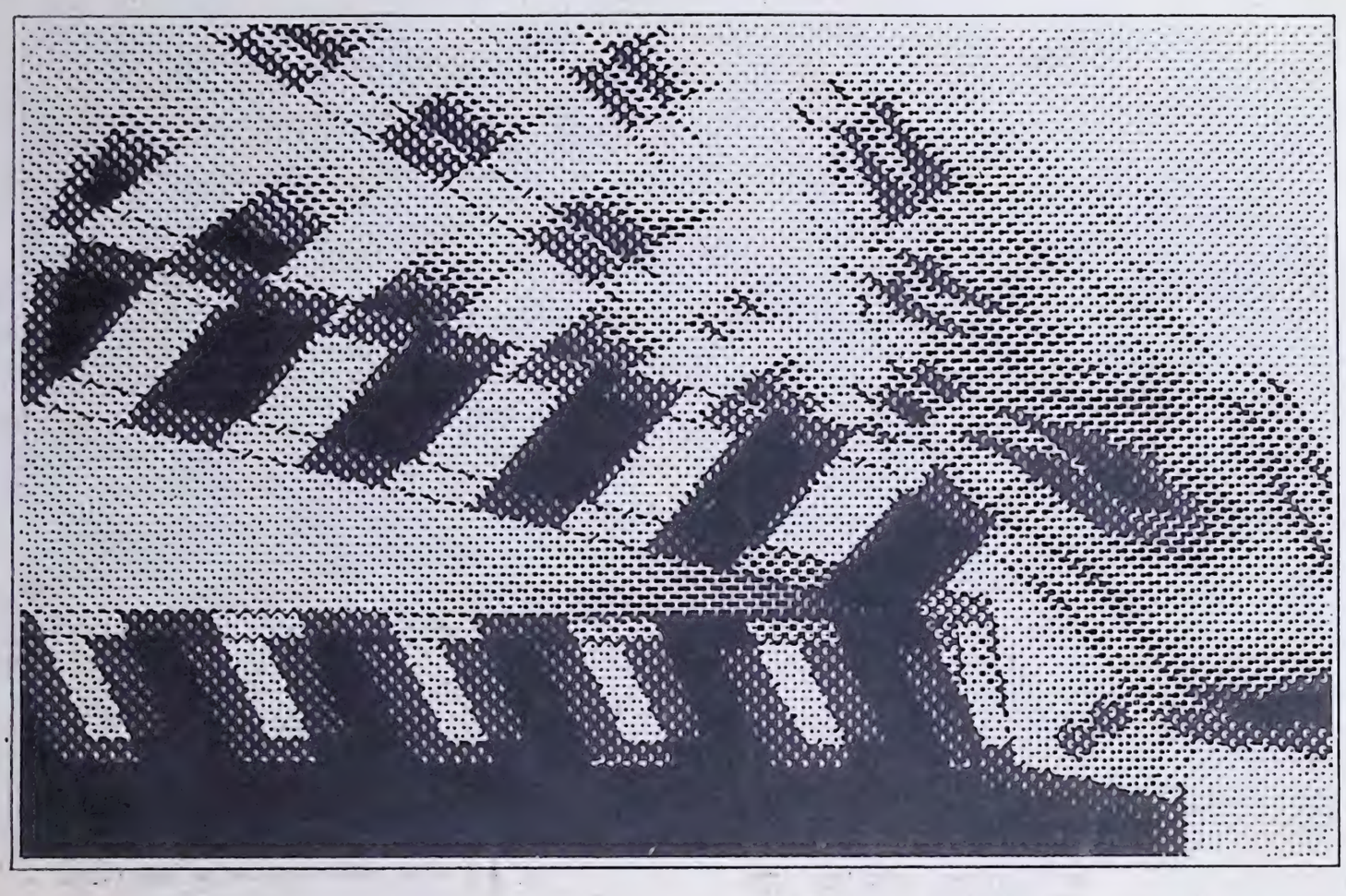

Take One!

In 1979 more than 400 professionals participated in the Trade Forum and received a first class overview of the Canadian film industry. Panels and seminars explored financing, co-production, immigration and unions, government film policy, tax laws, new systems and hardware, cable and pay-TV and merchandising.

Take Two...

Trade Forum '80 will build on last year's success. It will present a unique opportunity to introduce the artistic and technical talent, the resources, facilities and financial advantages available in Canada to the world film community.

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1. Where does the Canadian film industry stand today?
2. What's in store for the Capital Cost Allowance?
3. What's the next stage for the Canadian Film Development Corporation?
4. Is Canada making it in the U.S. market?
5. How are Canadian films doing in foreign markets?
6. Can Canadian films do better at home?
7. Is there a future for independent and lower-budget films?

Trade Forum '80 will also present international film marketing specialists analysing case studies of films that put it all together with successful packaging, marketing, distribution, publicity and advertising.

In addition to the seminars there are lunches, receptions and special events and access to meeting rooms, and screening facilities - VCR's, 16 mm, 35 mm. The Park Plaza Hotel will serve as the headquarters for the Trade Forum.

Make it your business to be at Trade Forum '80. The deadline for registration is August 15, 1980.

For further information and a brochure, please write or call: Trade Forum '80
Festival of Festivals
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Toronto, Canada M5R 1B7
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The Business of Film in Canada and the World

Co-sponsored by the Festival of Festivals, the Canadian Film Development Corporation and the Ontario Ministry of Industry and Tourism.

PRODUCTION GUIDE

by Del Mehes and Yves Gagnon

Features in Production

Astral Bellevue Pathé
(514) 748-6541

The Secret Self

Formerly entitled "Freaks," began April 1980 in various locations around the world on a $1.5 million budget. exec.p. Robert Kline p.d.sc. Harry Rasky pub. Berger Novek

Cohen-Leebosh Productions
(416) 923-3995

Ticket To Heaven*

Began July 21 in Toronto, with the participation of the CFDC and Famous Players. exec. p. Ronald Cohen p. Vivienne Leebosh asso p. Alan Simmonds asst. to p. A. McLachlan p. man. S. Dundas sec Gaby Clery p.designer Suzanna Longmire d. Ralph Thomas sc. Ralph Thomas, Anne Cameron ass.d. Bill Corcoran, Bruce Mariarthy, Martha Hendrix cont. Sarah Grahame art d. Jille Scott d.ph. Richard Leiterman cam. op. John Holbrook 1st ass. Tom Ryan 2nd ass. Bruce Carwardine boom Glen Gauthier ed. Ron Wisman cost.designer Linda Kemp ward. Erla Glisserman set dresser David Jacquest make-up Valli Slutski hair dressing James Brown gaffer David Usher key grip Michael Kohne props John Berger props ass. John Rose location man. Phyllis Wilson cast. Clare Walker extras cast. Brian Glisserman acct. Lisa King. l.p. Nick Mancuso, Saul Rubineck, Meg Foster, Kim Cattrall, R. H. Thomson, Jennifer Dale Guy Boyd, Dixie Seatle, Paul Soles Stephen Markle, Harvey Atkin, Robert Joy, Claire Pimparé, Cindy Girling, Michael Zelnicker. pub. Patricia Johnson

Dal Productions
(514) 731-7801

Happy Birthday To Me*

Began July 3, 1980 in Montreal p. John Dunning and André Link line p. Stewart Harding. Produced with Famous Players Ltd. p. man. Carole Legault p.sec. Carole Laflamme d. J. Lee Thompson a.d. Charles Braive sc. John Saxton, Timothy Bond, Peter Jobin art d. Earl Preston cam. Mike Lente sd. Richard Lightstone boom Jim Thomson ward. Huguette Gagnon make-up Jocelyne Bellemare l.p. Melissa Sue Anderson, Glen Ford unit man. Ginette Hardy cast. Dani Hausmann

Filmplan International Inc.
(514) 849-6051

Gas*

Principal photography began June 23 in Montreal with a $6 million budget. A Pierre David, Victor Solnicki, Peter S. Davis and William N Panzer Presentation. executive producers Pierre David, Victor Solnicki p. Claude Héroux unit man. Jean Savard p.coor. Danièle Rollerback d. Les Rose a.d. John Fretz sc. Richard Wolf, story by Susan Scranton, Richard Wolf cont. France Boudreau art. d. Carol Spier d.o.p. René Verzier focus pull Denis Gingras loader Jean-Jacques Gervais sd. Patrick Rousseau ward. Gaudeline Sauriol make-up Louise Rundall gaf. John Berrie grip François Dupéré cast. Ginette D'Amico ed. Patrick Dodd l.p. Susan Anspach, Howie Mandel, Sterling Hayden, Donald Sutherland, Helen Shaver, Peter Ackroyd, Sandee Currie, Keith Knight pub Paratel (514) 845-0111, David Novek and Asso. (514) 284-2113

National Film Board of Canada
(514) 333-3333

Les beaux souvenirs

Shooting began June 17 on the Ile d'Orléans, Quebec with a budget of $1.2 million. p.c. NFB in coprod. with Lamy Spencer et cie. 12ex. p. J. Dansereau p. sup. F. Forest p. man. Denise Des-Lauriers p. sec. Nicole Hilaréguy d. Francis Mankiewicz a.d. Jacques Benoit, Nicole Chicoine sc. and dial. Réjean Ducharme cont. Marie Lahaye art. d. Norman Sarrazin d.o.p. Georges Dufaux cam. Daniel Jobin, Sylvian Brault light Maurice De Ernsted, Denis Baril, Gérald Proulx, sd. Claude Hazanavicius gaff Denis Dupont cost. Blanche Boileau makeup Diane Simard access. Jean-Baptiste Tard, Pierre Fournier assisted by Denis Hamel ed. André Corriveau l.p. Monique Spaziani, Julie Vincent, Paul Hébert, R. H. Thomson Michel Daigle, Claude Simard pub. Jean Glimn

Calypso St-Laurent

Shooting began July 1st in St. Lawrence Gulf and Seaway and on Newfoundland coast. Estimated budget: $800,000 to $1.2 million. p.c. NFB and La Fondation Cousteau in a 50-50 proportion p. Jacques Bobet d. Jacques Gagné d.ph. Guy Dufaux. Technicians will be chosen directly from the Cousteau team. 4 month shoot; estimated running time between 120 and 180 minutes.

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request. Please telephone additions and up-dates information to:
CineMag (416) 366-0355 or (514) 272-5354.

Film credit abbreviations. d. director asst. d. assistant director sc. script adapt. adaptation dial. dialogue ph. photography sp. ph. eff. special photographic effects ed. editor sup. ed. supervising editor sd. sound sd. ed. sound editor sd. rec. sound recording p. des. production designer art d. art director set dec. set decorator m. music cost. costumes l.p. leading players exec. p. executive producer p. producer assoc. p. associate producer line p. line producer p. sup. production supervisor p. man. production manager p.c. production company dist. distributor. An asterisk (*) following the film's title indicates financial participation by the Canadian Film Development Corporation.

La Passion de danser

A feature documentary which began shooting on March 1, 1980 in Quebec with a $230,000 budget. p. Jean Dansereau exec. p. Françoise Berd d. Diane Létourneau ph. Jean-Charles Tremblay sd. Richard Besse ed. Yves Dion, Huguette Laperrière

Celebration

A feature documentary which begun shooting on Dec. 7, 1979 in Montreal, Toronto, New York, Madison Wisconsin, Los Angeles and San Francisco. p. Dorothy Hénault d. Bonnie Sherr Klein p. asst. Andrée Delagrave Klein research Irene Angelico ed. Anne Henderson asst. ed. Micheline LeGuillou ph. Pierre Letarte, Susan Trow, Nesya Shapiro asst. cam. Simon Leblanc, Joan Hutton sd. Yves Gendron, Ingrid Cusiel, Jean-Guy Normandin elec. Maurice de Ernsted, Guy Rémillard consult. perform. Linda Lee Tracey boom. Esther Auger exec. p. Kathleen Shannon unit admin. Signe Johansson.

Conquete des coeurs et des esprits

A documentary/fiction feature, begun on Jan. 15 with a budget of $290,000 in Montreal and surrounding places p. Jean Dansereau d. Gilles Groulx ph. Alain Dostie sd. Richard Besse ed. Gilles Groulx, Annick de Bellefeuille l.p. Murielle Baretta, Danielle Forget, David Doane, Gail Desmarais, Jacques Brodeur, Françoise Matte-Tardif, Jacques Lareau, Richard Labbée, Christina Jones, Robert Peters, Jean-François Sénart, Yves St-Amant mus. Jacques Hétu

Nelvana Ltd.
(416) 863-0091

Drats

Animated feature in production since Feb. 1, 1980. p. Patrick L. Loubert, Michael Hirsh d. Clive A. Smith p. man. Rory King, Dale Cox designer Frank Nissen d.o.p. Lenora Hume ed. Scott LaBarge sp. eff. (EASE): Keith Ingham tech. sup. Dennis Brown unit d. Greg Duffell, Ken Stephenson

Quadrant
(416) 961-8705

Misdeal

Principal photography began May 19 in Spain, to follow with a 6-week shoot in Canada on a $3.5 million budget p.c. Quadrant/MLI Film Presentation exec.p. David Perlmutter p. Michael Lebowitz d. John Trent sc. John Hunter, Rick Rosenthal, David Rothenberg ph. John Coquillon l.p. John Heard, Levon Helm, Alberta Watson, Steve McHattie pub. Marlene Smith.

Do You Have A Subscription ?

Projects in Negotiation

Amulet Pictures Ltd.
(416) 596-1411

Meanstreak

Shoot to begin August 4 in Toronto with $3 million budget. p. Bennett Fode exec.p. John F. Bassett d.,sc Alan Eastman

Art Film Production
(416) 960-0875

Terror on the Lake

To begin in late 1980 in Toronto, on a $4.7 million budget p. Dan Barbanic sc. Bernie Williams p. man. Bernie Williams.

ASA Production Inc.
(514) 288-4011

Hit and Run*

To begin principal photography in Montreal on a $4 million budget. p. Joseph F. Beaubien, Nicole M. Boisvert p. man. Lyse Lafontaine d. Robin Spry sc. Robin Spry, Arthur Fuller based on the book by Tom Alderman

Association - Coopérative de Productions Audio-Visuelles
(514) 849-1381

Baie James

Projected for 1981, one feature film and a dramatic television series of 6 episodes p.c. Les Productions La Grande p. Bernard Lalonde, René Guiessaz, Francine Saia sc. Louis Saia in consultation with Denys Arcand.

Barry Allen Prod.
(416) 598-3821

Pantyhose

In discussion-plans for Fall 80 shoot. exec.p. Barry Allen p. Janis Allen d. George Leskay.

Playboy of the Western World

In discussion. exec.p. Barry Allen, sc. Joshua Smith.

Beryl Fox
(416) 364-5176

By Design

To begin in Vancouver in the Fall 1980; a comedy about two people who run a boutique. p. Beryl Fox, Werner Aellen d. Claude Jutra.

Bloody Good Production
(514) 861-5278

Dracula Superstar

To begin in the Spring, 1981 in Montreal with a $3.5 million budget p. Peter Lebensold, Richard Lightstone, James Kaufman

B.M. Film Co. Inc.
(514) 844-1300

Nincompoops

Fall 1980 in Toronto with a budget of $3.6 million. p. Bruce Mallen p.c. Ossi Rawi ass.p. Carol Klein cast. Rita Toushingham pub. David Novek and Assoc. (514) 284-2113

Break-Away

To be done in November 1980 p. Bruce Mallen ass.p. Carol Klein exec.p. Michael Gilbert.

Burg Productions Ltd.
(416) 881-5443

Back Stretch

Toronto shoot next year on a budget of $1.6 million p. Tony Kramreither sc. Kevin Brodie l.p. Erik Estrada, George Kennedy, Jonathan Winters.

Merchand of Death

Shoot planned for early 1981 p. Tony Kramreither sc. William Davidson, John Craig

Cabbageroll Productions
(416) 461-7725

Alligator Shoes

To start shooting in August, 1980 in Toronto and Belleville p. John Phillips, Clay Borris d. Borris asst. d. Holly Dale ph. Phillips sc. Borris

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Nielsen-Ferns International Ltd. 55 University Ave. Suite 1100. Toronto Canada M5J 2H7
Tel: (416) 361-0306 Telex: 06-22745

Projects in Negotiation

Canamere Films Ltd.
(519) 453-0164

Death To The Donnellys

To begin in 1981 **exec.p.** Roger A. Leblanc **sc.** adapted by Maridon Miller.

Hide and Seek

To begin in the Spring of 1981. **exec.p.** Roger A. Leblanc.

Cinak Ltée
(514) 248-3295

Le Sphinx

A feature film for children to be filmed in Quebec with an estimated budget of $200,000. **p.** Marguerite Duparc **d.** Claude Paquette **col.** 16mm.

Company C. Films Inc.
(514) 844-3475

Fathers, Daughters and other Endangered Species

To begin two week shoot in New York and then at Magder Studios in Toronto in October 1980 with a budget of $6 million. **p.** Carol Campbell.

Cooper-Rosenfeld
(416) 922-2251

Bells

To begin on August 5 in Toronto with a $4 million budget. **p.c.** Coco Film Production Inc. (416) 252-6352 **p.** Robert Cooper **co. p.** Brian Walker **asso. p.** Michael Hadley **exec. p.** Stanley Colbert **p. man.** Phil McPhedran **d.** Michael Andersonp. **des.** Seamus Flannery **sc.** John Kent Harrison, Michael Butler, Dennis Shyrack **a.d.** Steve Wright , Libby Bowden **dop** Reginald Morris **sp. eff** Bill Myatt **ward. des.** Lynne MacKay Warehouse **ed.** Martin Pepler **cast.** Walker-Bowen **l.p.** Richard Chamberlain, John Houseman, Sara Botsford, Robin Gammell, Gary Reineke **pub.** Prudence Emery

Utilities

Planned to start in October 1980 **p.c.** Robert Cooper Film Production Inc **p.** Robert Cooper **co.p.** Rob Lockwood **assoc.p.** Michael Hadley **p.man.** John Danylkiw **d** Daryl Duke.

Screwing of the Average Man

Little Picture with Big Ideas

A series of five feature films; all Canadian low budget

The Resort

Flashpoint

MacTaggart's War

Live, Love, Laugh

Two Kinds of Terrible

Corporation Image M & M
(514) 878-1474

Cocksure

To begin in 1981 in Calgary with an estimated budget of $6 million **p.** René Malo, Ted Kotcheff **sc.** Mordecai Richler **l.p.** George Segal

Night Letter

Principal photography to begin in October in Georgia and Montreal. Estimated budget: $4 million. **p.** René Malo **d.** Jean-Claude Lord **sc.** Jean-Claude Lord, Jean Salvy, Jamie Brown, based on a story by Joseph Hayes **l.p.** Richard Gere

St-Urbain Horseman

d. Ted Kotcheff **sc.** Mordecai Richler.

Love is a Long Shot

Crawley Films
(613) 728-3513

The Strange One*

Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a budget of $4 million **p.c.** Crawley Films Production **p.** Budge Crawley **exec. p.** F. G. Townsend **assoc.** novel by Fred Bodworth "The **p.** (wildlife unit) William H. Carrick **sc.** Barry Lane, adapted from a novel by Fred Bosworth "The Strange One" **d.o.p.** Robert Ryan **ph.** Robert Ryan, Patrick Carey **sp.effects ph.** Patrick Carey, Robert Ryan.

Cypress Grove Films Ltd.
(416) 977-3320

If You Could See What I Hear

Shooting starts on Aug. 7 with one week in Nova Scotia and then to Toronto **exec. p.** Dale Falconer **p.d.** Eric Till **exec. p.** Gene Corman **co-p.** Stuart Gillard **art. d.** Gavin Mitchell **sc.** Stuart Gillard, based on a book by Tom Sullivan and Derek Gill **d.o.p.** Harry Makin **p. man.** Joyce King **cast** Karnick & Armstrong **ed.** Eric Wrate **l.p.** Mark Singer, Douglas Campbell, Sarah Torgov, Helen Burns, Jack Creley

Dal Productions
(514) 731-7801

The Armoured Man*

A sci-fi action movie with a budget of $2 million, scheduled for Sept. 1980 in Montreal **p.** John Dunning and André Link **line p.** Stewart Harding **d.** Jean Lafleur **sc.** Edith Ray, David Preston. Produced with Famous Players Ltd.

A Comedy

Principal photography to begin in the Summer of 1980, in Montreal **p.** John Dunning, André Link **line p.** Bob Presner **d.** George Milhalka. Produced with Famous Players Ltd.

Entreprise de Développement Cinématographique
(514) 527-3433

Les tourtereaux

Principal photography to begin in October 1980, in Montreal. Estimated budget: $400,000. **p.c.** Edec Inc., Ciné-Groupe **exec.p.** Paul Beaupré **p.** Jean-Claude Germain, based on a play by Germain **adapt.** Jean-Claude Germain, with Harry Fishback **d.** Harry Fishbach **l.p.** Jean Leclerc, Nicole Leblanc.

Filial Productions Inc.
(416) 535-2867

Paul Horn

A feature length documentary to begin filming Oct./Nov. 80 in England, Egypt, India, China, Los Angeles and Victoria, B.C. December release **p.** Alan Lane, Phil Desjardins **d.** Phil Desjardins **ph.** Vic Sarin **sd.** Brian Avery **mus.** Paul Horn and others **pub.** Stephen Chesely and Assoc. 922-2442. Budget: $400,000.

Film Consortium of Canada
(416) 923-3234

Martin's Day

Planned to begin shooting Fall **exec.p.** William Marshall and Hank Van der Kolk **p.** Alexander Macdonald **assoc. p.** S. Miller-Hayward **sc.** Allan Scott, Chris Bryant **d.** Allan Scott and Chris Bryant **p. design.** Ruben Freed **a. d.** Ken Goch

Heaven on Earth*

Formerly "Odyssey Of The Children" and "A Long Way from Home" the film begins Aug. 7 in Toronto **p.c.** Film Consortium of Canada in association with CBC **p.** Bill Marshall, John F. Bassett **d.** peter Pearson **sc.** Margaret Atwood.

Les Films de la Nouvelle France
(514) 288-1888

Histoires d'amour de l'histoire de France

Series of 13 one-hour programmes for TV, 6 of which will be filmed this fall and 7 in spring 1981 in Montreal, with a budget of $4.4 million (SDICC participation). **p.c.** les films de la Nouvelle-France **p.** Yves Hébert **exec.p.** Maxine Samuel **sc.** Pierre Desrosiers, Marcel Godin, Claude Levac, Jean Salvy, Micheline Jary, Claude Lacombe, d'après les oeuvres de Guy Breton "Histoire d'amour de l'histoire de France." **pub.** Micheline Berbard **col.** 16mm colour.

Film Five Inc.
(416) 595-0015

The Birds of Prey*

To begin shooting in 1980 **p.,d.** Daryl Duke **sc.** Clive Exton **ph.** Billy Williams **p.design** Trevor Williams **pub.** Ramsay (416) 960-5433.

Filmplan International Inc.
(514) 849-6051

Diplomatic Immunity

Principal photography to begin summer 1981. Estimated budget $6.5 million **p.** Claude Héroux **exec.p.** Pierre David, Victor Solnicki **d.** Harvey Hart **sc.** Lenny Wise, Victor Solnicki, Fiona Lewis, Zalman King, Lynn Gailer **pub.** Paratel (514) 845-0111 and David Novek and Assoc. (514) 284-2113

The Fright

Principal photography to begin Aug. 26, in Montreal. Estimated budget: $4.5 million **p.** Claude Héroux **exec.p.** Pierre David, Victor Solnicki **d.** Jean-Claude Lord **a.d.** Julian Marks **set dec.** François Séguin **asst. set dec.** Jean Gauthier **d.o.p.** Torben Johnke **camera** Bert Tougas, Glen McPherson **sd.** Don Cohen **boom** Gabor Vadnay **elec.** Don Caulfield **ward.** Delphine White, **asst. by** Ginette Magny-Aird **make-up** Inga Klaudi **make-up sp. eff.** Stephane Dupuis **grip** Jacob Rolling **l.p.** Lee Grant, Linda Purl, William Shatner, Michael Ironside **pub.** Denise Denovi

Fullmoon

Shooting to begin Oct. 13 in Montreal with a $6 million budget **p.** Claude Héroux **exec. p.** Pierre David, Victor Solnicki

The Queen

p.c. A Canadian/France co-production in association with Raluca Nathan and Ralux Films **p.** Claude Héroux **sc.** Jean-Pierre Jaubert.

Frankenstein

To begin in 1981 **p.** Claude Héroux **exec.p.** Victor Solnicki, Pierre David **sc.d.** David Cronenberg.

Models

p. Claude Héroux **exec.p.** Pierre David, Victor Solnicki **sc.** Charles Dennis.

For Those I Loved

A Canada/France co-production based on the book by Martin Gray **p.** André Djaoui (Producteurs Associés), Gilbert Goldschmidt (Madeleine Films), Pierre David, Victor Solnicki, Claude Héroux (Filmplan International).

Les Films François Brault Inc.
(514) 465-4920

Louis Cyr*

Principal photography to begin in the Summer, 1980 in St-Jean de Matha, St-Jean de Napierville, Quebec City **p.,d.** François Bault **sc.** Victor Lévy-Beaulieu.

Finefilm Productions Inc.
(416)368-6175

Mother Lode

Scheduled for a late summer shoot in British Columbia on a $5 million budget **p.** Daniel Fine **assoc.p.** Tony Thatcher **sc.** Fraser Heston **l.p.** Charlton Heston.

Black Rice

Planned for 1981 on location in Hong Kong with a $7 million budget **sc.** Raynold Gideon, Bruce A. Evans.

Reaching

Small Potatoes

sc. John Palmer and Claude Jutra **l.p.** Maury Chaykin, Saul Rubinek.

Fraser Films
(403) 428-6690

Four's a Crowd*

(formerly titled "Back to Beulah") **p.c.** Beulah Films Ltd. **exec.p.,p.** Fil Fraser **assoc.p.** Deanne Judson **d.** Eric Till **sc.** W.O. Mitchell from his play "Back to Beulah."

Harry Alan Towers
(416) 923-3581

SS-GB

A Canadian-British co-production to be filmed in Toronto and London, G.B. Canadian budget: $10 million **p.** Harry Benn (G.B.) **exec. p.** Harry Alan Towers **d.** Peter Carter **sc.** Gerald Wilson **adapt.** of Len Deighton's best-seller **l.p.** James Mason, Ralph Richardson, Douglas Campbell, Kate Nelligan, Gordon Pinsent, Rod Steiger **pub.** Stephen Chesley or Clifton Rothman, Stephen Chesley Associates (416) 922-2442.

Southern Cross

A Canadian-Italian co-production planned for summer shoot on a $3 million budget. **p.** Harry Alan Towers **d.** Enzo Castellari **sc.** Martin Walger, Peter Welbeck **ed.** Stan Cole **ph.** Alejandro Ulloa **art.d.** Jerry Holmes **l.p.** Sandra Anders, Franco Nero, Glenn Ford, John Ireland, Jacki Chong **pub.** Stephen Chesley and Assoc. (416) 922-2442.

Hazelton Motion Pictures
(416) 961-3212

Kelley!

A period comedy to begin shooting in early 1981 **p.** David Eustace, Nancy Stewart.

Heavy Metal Animation Co. Inc.
(514) 842-2517

Heavy Metal

Photography will begin in Aug. In Montreal, Ottawa and London, England on this animated feature made up of 10 short stories taken from Heavy Metal magazine. Budget $7.3 million **p.** Ivan Reitman **exec. p.** Len Mogel **asso. p, p. man.** Peter Lebensold **p. sup.** Christine Larocque **art. d.** Michael Gross **sc. dial, adapt.** Len Blum, Daniel Goldberg **d.** Gerry Potterton **ed.** Janice Brown **aud. ed.** Peter Thillaye **aud. mix** Austin and Joe Grimaldi **mus.** Elmer Bernstein, Bob Ezrin **voices** August Schellenberg, John Stocker, Joseph Golland

Hoggar Films
(514) 733-9006

Lointains rivages

Photography to begin in 1981 in France, Spain and North Africa with a $1.5 million budget. **p.** Kamel Rahmouni **sc.** Djamel Benysekhlef from his own novel "A cause du parfum des oranges"

L'Image Motion Picture Prod.
(416) 363-2469

Dragon Tracks

Principal photography to begin Aug. 18 in Agawa Canyon. Action adventure dealing with the martial arts. **p.** Ron Moore **sc.** Dick Oleksiak and Peter Lauterman based on original story by Ron Moore **l.p.** Michael McNamara and Mark McNamara.

Projects in Negotiation

Independent Pictures
(416) 363-0222

At Large

To begin shooting late 1980. **p.c.** Independent Pictures in association with Brom Films. **p.** Peter O'Brian.

Intercom Films
(416) 366-7773

Luke's Summer

Principal photography to begin in 1980 in the Belleville, Ont. area. Estimated budget: $4 million. **p.** Gil Taylor **exec.p.** H.A. Towers **d.** Bill Davis **sc.** Bill Davis, Mimi Davis, Lawrence Holden.

Interimage Inc.
(514) 849-7067

Les fils de la liberté

p.c. Interimage Inc., Radio-Québec, Antenne 2 (France) **exec. p.** Jean Lebel, Nicole Godin **p. sup.** Guy Joussemet, assisted by Lorraine Richard **p. man.** Mario Nadeau **asst.** by Michel Veillette **p. sec.** Micheline Cadieux **apprentices** Anne Laflèche, Louis-Philippe Rochon **sc.** Louis Caron **d.** Claude Boissol **a.d.** Ginette Breton, René Chénier **cont.** Ginette Senécal **art d.** Jocelyn Joli, asst. by Raymond Dupuis **d.o.p.** Roger Moride **cam.** Jean-Charles Tremblay **a. cam.** Pierre Duceppe, Larry Lynn **sd.** Henri Blondeau **boom** Norman Mercier **props.** Ronald Fauteux, asst. by Alain Singher, Patrice Bengle **light.** Jean-Paul Houle **asst.** Yvan Bénard **ward.** Michèle Hamel **asst.** by Monique Prud'homme **make-up** Brigitte McCaghry **asst.** Micheline Gaudet **hair-dresser** Bob Pritchirit **music** Claude Léveillé **casting** **music** Claude Léveillé **l.p.** Charles Biname, Sophie Faucher, Jacques Galipeau, Charlotte Boisjoli, Jean-Jacques Blanchet, Germain Houde, Françoise Faucher, Claude Gai, Jean-Pierre Masson, Philippe Leaudenbach, Eleonor Hirt, Gaston Lepage, Aubert Palascio, Denise Morelle, Claude Léveillé, Jocelyn Bérubé, Reynald Bouchard, Léo Rivest, Lionel Villeneuve, Michel Forget, Eve Gagnier, Patricia Nolin, Manda Parent, Louise Rinfret, Marc Béland, J.-Léo Gagnon, Paul Savoie **cast.** Lorraine Richard **pub.** bureau de Francine Chaloux (514) 487-6547.

A series of 6 one-hour programs for TV to begin photography Aug. 6 aon a budget of $3 million: a fictional rendering of historical themes.

A series of 6 one-hour programs for TV to begin photography Aug. 6 on a budget of $3 million: a fictional rendering of historical themes.

Meanstreak

Shooting begins late fall 1980 in Toronto with $3 million budget. **p.** Bennett Fode **exec. p.** John F. Bassett **d.** Alan Eastman **sc.** Alan Eastman & Stu Werbin

International Cinema Corporation
(514) 284-9354

Bethune— The Long March

To begin in 1981 in China, Canada and Spain with a budget of $20 million **p.c.** I.C.C. **p.** John Kemeny, Denis Héroux **d.** Ted Kotcheff **sc.** Ted Allan.

The Plouffe Family/ Au pied de la pente douce

A five hour feature, to begin photography on Aug. 19 in Montreal with a $5 million budget. **p.c.** I.C.C.-Cine London (514) 849-3563. **exec. p.** Denis Héroux. **p. Justine Héroux. p. sup.** Micheline Garant **p. sec.** Jacky Fritz **p. assist.** Christiane Lacroix, Christian Bénard, Jean-Pierre Fritz, Pierre-Paul Rodrigue, Pierre Plante **sec. of p.** Carmella Guillemineau **sc.** Roger Lemelin **d.** Gilles Carle **a.d.** Pierre Magny, Marie Théberge, Michel Turcot **stagiaire** François Mercille **cont.** Marie Lahaie **unit man.** Pierre Laberge **art. d.** William McCrow **art. d. asst.** François Lamontagne **d.o.p.** François Protat **asst. cam.** Robert Guertin, Michel Girard **elec.** Jacques Fortier **elec. asst.** Claude Fortier **sd.** Patrick Rousseau **boom** Thierry Hoffman **set dec.** Réal Ouellette **set dec. asst.** Daniel Larose **props.** Norman Simpson, assisted by Hélène Hébert **props. on set** Jacques Chamberland, assisted by Vincent Fournier **const. coord.** Melvern Prupas, Roméo Turcotte (man.) **carp.** Léo Miousse, Claude Bertrand, Jocelyn L'Heureux, Ernest Corsol, Honoré Doyon, Lactance Fillion, Roger Riendeau, Marcel Guérin, Daniel Perreault, Raymond St-Georges **ward.** Nicole Pelletier **asst.** by André Bolly **dressers** Renée April, France Gilbert **make-up** Marie-Angèle Protat **stills** Attila Dory **research.** Michelle Pelletier **ed.** Yves Langlois **asst. by** Jean-Guy Montpetit, Jocelyn Genest **music** Stéphane Venne **l.p.** Émile Genest, Juliette Huot, Denise Filiatreault, Pierre Curzi, Serge Dupire, Gabriel Arcand, Gérard Poirier, Anne Létourneau, Paul Berval, Louise Laparé, J.-Léo Gagnon, Gilbert Comtois, Amulette Garneau, Daniel Pilon, Ghislain Tremblay, Robert Gravel, René-Daniel Dubois, Sylvie Lachance **compt.** Armand Soussan **acct.** Pierre Guèvremont, Carole Lagacé **pub.** David Novek Associates Inc. (514) 284-2113.

Kuper Prod.
(416) 961-6609

Child of the Holocaust

p. Jack Kuper **sc.** Jack Kuper, from the book by Jack Kuper.

L.N. Film Ltd.
(514) 487-5179

Frankencar

An action film to be shot on location on the various Canadian raceways in early 1981. Estimated budget: about $2 million. Some photography to be done in California **p.** Didier Farré **d.** Paul Bartel.

Lewis-Allen Productions
(212) 221-2400

Never Cry Wolf

This movie version of Farley Mowat's Never Cry Wolf is scheduled for photography in the Yukon, the Northwest Territories and Vancouver **p.** Lewis Allen and Joseph Strick **p.man.** Marilyn Stonehouse **d.** Trevor Williams **assoc.p.** Walker Stuart.

Manitou Productions Ltd.
(416) 924-2186

Go Boy

exec.p. Ralph Ellis **p.** William Davidson **sc.** Martin Lager based on the novel by Roger Caron.

Marquis Films
(416) 922-2481

Sweet Justice

Scheduled to begin in 1980: A Canadian/U.K. co-production **exec.p.** Richard Norton (Toronto) **p.** Malcolm Heyworth (London), Robert Perks (L.A.) **d.** Richard Marquand **sc.** based on the novel "Declaration of Independence" by W.A. Canaway **l.p.** Brooke Shields **pub.** Chesley (416) 922-2481.

The Yermakov Transfer

A Canada/U.K. co-production slated for the Fall 1981 on a $6.6 million budget **p.** Antony Rufus Isaacs, John Trent.

Mark Film Productions
(416) 968-3000

Incubus

To start pre-production this April. Shooting planned for early Summer, in Toronto **exec.p.** Stephen Friedman **p.** Mark Boyman **sc.** Sandor Stern.

Mediavision Inc.
(416) 762-8107

The Matarese Circle

To begin shooting Summer of 1980 **p.** Bob Clark and Mark Frostad **d.** Bob Clark **sc.** Darryl Ponicsan from a novel by Robert Ludlum **pub.** Stephen Chesley Assoc.

Mega-Media Communications
(416) 368-2001

The Man Who Cried. . . "Alien!"

p. Stephen Zoller and Tibor Takacs.

Mercury Pictures Inc.
(604) 684-5341

The Grey Fox

p.c. Mercury Pictures Inc. **p.**

MELANIE

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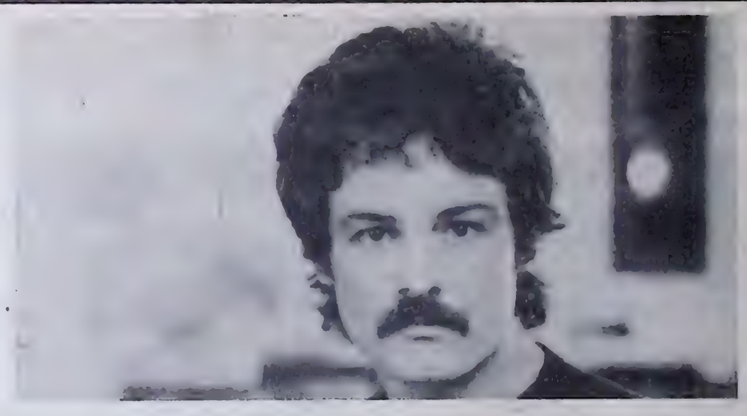

Executive Producer: **Richard Simpson**
Producer: **Peter Simpson**
Director: **Rex Bromfield**
Director of Photography: **Richard Ciupka, C.S.C.**

Production Manager: **Gerry Arbeid**
Production Acct.: **Robert Duckworth**
Art Director: **Roy Forge Smith**

Production Co-Ordinator: **Judith Rubin**
Assistant to the Producer: **Leslie Helston**
Assistant to the Production Manager: **Andreas Blackwell**
Assistant to the Production Secretary: **Linda Moyle**
Asst. Production Accountant: **Norma Rose**
Payroll Clerk: **Judy Roseberg**
Locations/Unit Manager: **Brian Ross**
1st Asst. Dir.: **Martin Walters**
2nd Asst. Dir.: **Don Brough**
3rd Asst. Dir.: **Alan Goluboff**
Asst. Art Dir.: **Barbra Matis**
2nd Asst.: **Dave Davis**
Art Trainee: **Birgit Siber**
Set Dresser: **Angelo Stea**
Asst. Set Dresser: **Enrico Campana**
Asst. Set Dresser: **Gareth Wilson**
Props Master: **Anthony Greco**
Asst. Props: **Joe Hampson**
Costume Designer: **Julie Ganton**
Wardrobe Apprentice: **William Ives**

Hairdresser: **Jenny Arbour**
Make-Up: **Shonagh Jabour**
Camera Operator: **Fred Guthe**
Focus Puller: **Andy Chmura**
Clapper Loader: **Marvin Midwicki**
Camera Apprentice: **Haim Akum**
Gaffer: **John Berrie**
Best Boy: **Richard A. Allen**
Electrician: **Bill Brown**
Electrician Apprentice: **Steve Danyluk**
Key Grip: **Norm Smith**
Grip: **Michael O'Connor**
3rd Grid: **Sean Ryerson**
Genny Operator: **Greg Daniels**
Sound Mixer: **Doug Ganton**
Boom: **Tom Hidderley**
Apprentice Sound: **John Thomson**
Script Supervisor: **Pauline Harlow**
Unit Publicist: **Pat Whittingham**
Stills: **John Williamson**
P.A.: **Michael Curran**
Driver Captain: **Don Baldassarra**

1st Asst. Driver: **Tom Pinteric**
Driver: **Curtis Brown**
Driver: **Dilip Mirchandani**
Driver: **Mark Dassas**
Craftsperson: **Karen Gruson**
Editor: **Brian Ravok**
1st Asst. Editor: **Jeremy MacLaverty**
2nd Asst. Editor: **Lisa diMichele**
Asst. Craftsperson: **Sara Arbeid**

Los Angeles Crew

Location/Unit Manager: **David Nelson**
Asst to the Producer: **Holly Aylward**
Art dept. Buyer/Asst. Dresser: **Michelle Minch**
Transportation Captain: **Darren Young**
Electrician: **Stuart Asbjoursen**
Genny Operator: **Don Robinson**
Grips: **Mark Woods, Dan Zarlengo**
Production Assistants: **Ian Barbour, Stacey Hill, Jeff Goldberg, Lisa Torres, Nina Cohen**
Motorhomes: **Bill Clark**
Trans P/A: **Rick Matson**
Craftsperson: **Sunny Ellis**

MOTION PICTURE GUARANTORS

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Projects In Negotiation

Peter O'Brian **d.** Phillip Borsos **sc.** Tom Drake **story credit** Phillip Borsos, Barry Healey, Christian Bruyère **art d.** Keith Pepper.

Mr. and Ms. Film Inc.
(416) 366-6006

Mr. and Ms.

Scheduled for early Fall 1980 **p.** Don Haldane **d.sc.** Don Owen **assoc.p.** Wayne Moore.

National Film Board of Canada
(514) 333-3333

Coop

A feature documentary, development budget $80,000 **p.** Jean Dansereau **d.** Maurice Bulbulian

Le congrès

A fictional feature, development budget $70,000 **p.** Jacques Vallée **d.** Anne-Claire Poirier **sc.** Marthe Blackburn

L'épopée blanche

A fictional feature, development budget $40,000 **p.** Jean Dansereau **d.** Marcel Carrière **sc.** Victor Levy-Beaulieu

Esther Brandeau, la juive

A feature combining fiction and documentary, development budget $60,000 **p.** Jean Dansereau **d.** Jacques Bensimon

L'état de passage

A feature combining fiction and documentary, to begin photography on Aug. 12 in Paris on a $710,000 budget **p.c.** NFB (Montreal)/ Laura Productions (Paris) **p.** Jacques Bobet **d.** Jacques Leduc, Gérard Guérin

L'homme experimenté

A feature documentary with fiction, development budget $40,000 **p.** Jacques Vallée **d.** Roger Frappier

Madeleine Parent

A feature documentary with a development budget of $70,000 **p.** Jean Dansereau **d.** Annick De Bellefeuille

Nielsen-Ferns
(416) 361-0306

Pélagie-La-Charrette

A feature theatrical release, plus a mini series for T. V. based on Antonine Maillet's novel. Principal photography to begin in March 1981 in Toronto, Louisiana and New Brunswick. **exec. p.** Richard Nielsen **d.** René Bonnière **sc.** Antonine Maillet

The Tin Flute

A five, one-hour series for TV, scheduled for a Spring 1981 shoot with aid from the CFDC and the Institut Québécois du Cinéma p.c. Nielsen-Ferns in association with Rose Films and Lamy-Spencer **exec. p.** Marie Josée Raymond, Pierre Lamy, Pat Ferns **d.** Claude Fournier **sc.** B.A. Cameron

Grey Owl

Two 90 minute specials for TV **p.c.** Nielsen-Ferns in association with Yorkshire Television **exec. p** Richard Nielsen and Pat Ferns **sc** Alan Plater

The Romance Movies

Three features for TV in co-production with Harlequin Books

The Wars

A 120 min. film made for TV **sc.** Timothy Findley, based on his novel "The Wars."

Nimkeeg Films
(416) 368-5455

Blondie

Plans to shoot concert at the Paladium in London, England and to continue shooting early Spring 1980 in Toronto, Paris, N.Y. **p.** John McDonald **d.** Lek Kowalski.

North American Pictures Ltd.
(204) 943-1697

Countdown To Terror

To begin shooting August, 1980, projected budget : $1 million. **p.** Lloyd Simandl **d.** Donald Schain

Paragon Motion Pictures
(416) 961-0994

Passage

Shooting begins Sept. 2 in Ottawa for 3 weeks, then to Toronto for 5 weeks, with a $5.3 million budget. **p.** Jon Slan **co.p.** Michael Burns **d.** Richard Pearce **d.o.p.** Michel Brault **l.p.** Donald Sutherland

Hearts

p. Jon Slan

Riding the Diving Horse

p. Jon Slan

Pesephone Productions Ltd.
(416) 368-6175

100 Horse

Principal photography to begin in September 1980. Estimated budget: $5 million. **p.** Gail Thomson **d.** Peter Medak **sc.** Mark Rosen **pub.** The Network—Roger Stewart (416) 368-6175.

Phoenix-Maze Prod. Inc.
(416) 336-7677

Murder on Pier 7

To begin sometime in 1980 in Vancouver and Toronto, formerly titled "The Wooden Elephant" **exec.p.** John Board **d.** Alan Gibson **p.designer** Chris Adeny **p. man.** Hugh Harlow **sc.** Robert Carney **art.d.** Perri Gorrara **casting** Karn Hazzard **world sales** Sam Jephcott **pub.** Stephen Chesley Assoc.

Les Productions de la Chouette
(514) 288-5719

X Loves Maleine

To shoot in Montreal this September with a $325,000 budget. **exec.p.** Claude Degagné (Ballon Blanc) **sc.** collective effort **d.** Marc Voizard **ph.** Georges Archambault.

Les Production Karim
(514) 842-1424

Disco Murder

Pricipal photography to begin in Montreal, in September 1980. Estimated budget: $3.4 million. To be produced with a technical crew from Onyx Films **exec.p.,p.** Jean Zaloum **d.** Roger Cardinal **sc.** Pat MacDougall **d.ph.** René Verzier.

les Productions Le Loup Blanc
(418) 653-6721

Signe particulier: rêveur

Principal photography to begin in the Fall of 1980 in Quebec City. Estimated budget: $300,000 **p. sup.** Geoffroi de Bontemps **d.** Yves Simoneau **sc.** Pierre Powers, Jean-Pierre Matte, Yves Simoneau **adapt.** of a text by Pierre Powers **art.d.** Michel-André Thibault **p.** Yves Simoneau.

Les Productions Prisma
(514) 866-3568

On n'est pas des anges

A documentary feature to be shot in Montreal at the end of 1980 with an estimated budget of $150,000. **p.** Claude Godbout, Marcia Couëlle **d.** Guy Simoneau, Suzanna Guay

Les Productions Vent d'Est
(514) 277-8929

Turlutte des années dures

Shooting scheduled for Fall, 1980 throughout the province of Quebec, on a $250,000 budget **p.** Francis Van Den Heuvel **p. sup.** Lucille Veilleux **d., sc.** Richard Boutet, Pascal Gélinas **ph.** Robert Van Herweghen, 16mm color

Les Productions Vidéofilms
(514) 844-8611

Une journée en taxi

Principal photography to begin in Montreal in Fall 1980, Estimated budget: $1.2 million **p.** Robert Ménard **assoc.p.** Marcel Pothier **sc.** Roger Fournier **cont.** Thérèse Bérubé **art d.** Vianney Gauthier **set dec.** Vianney Gauthier **d.ph.** Pierre Mignault **light.** Jacques Paquette **ed.** Marcel Pothier **ward.** Louise Jobin **make up** Micheline Foisy **l.p.** Jean Yanne, Gilles Renaud **d.**Robert Ménard **color,** 35mm, 90 min. **pub.** Mireille Gagnon.

Quadrant
(416) 964-6661
(416) 961-8705

How the West Was Shrunk

To begin shooting in 1980 **p.c.** The Purple Heart Film Corp. **exec.p.** David Perlmutter **d.** David Steinberg **sc.** Bob Kaufman **p.man.** Joyce Kozy King.

«Love»

Principal photography to begin in October, 1980. Estimated budget: $2 million. **exec.p.** David Perlmutter **p.** Renée Perlmutter **l.p.** Joni Mitchell, Liv Ullman, Antonia Fraser, Edna O'Brien, Penelope Gillat, Gael Green, Mal Zetterling, Nancy Dowd, **p. man** Bill Zborowski, **p. tel:** (416) 960-8447

100 Proof

To begin in the Spring, 1981 and made in association with Michael Gilbert of Los Angeles **p.c.** Velvet Film Production Limited **sc.** based on an original story by Joseph Adelman.

Cynthia's House

A joint venture with Jérome Simon. **p.c.** Velvet Film Production **sc.** Barrie Hale.

Rafal Productions Inc.
(514) 932-0396

Hot to Trot

Scheduled for Fall 1980 or Spring 1981. Budget $4 million **p.** Rafal Zielinski **d.** Rafal Zielinski **sc.** Edith Rey, from a story by Rey and Zielinski.

Raymond Daoust
(514) 526-6621

Guilty of Being Innocent

Principal photography to begin in the Summer 1981, in Gaspé. **p.** Raymond Daoust.

Ronald I. Cohen Productions
(514) 935-8262

The Last Desperado

To be filmed in Vancouver in the Fall. A Syd and Marty Krofft presentation. **p.** Al Simmonds

R.J. Langevin
(418) 681-6125

St-Louis Square

Shooting set for October 1980 in Montreal and Quebec City on a $5.9 million budget. **p.** Robert Langevin **d.** John Trent **sc.** Arnie Gelbart **l.p.** Nick Nancuso.

RSL Films Ltd.
(514) 844-3091

Writer's Block

Principal photography to begin October 1980. **p.** Robert Lantos **exec.p.** Stephen J. Roth **sc.** Mark Kudlow, Lawrence Kaplen **pub.** Lana Iny—RSL Prod. and Berger Novek.

Lingerie

p. Robert Lantos, Stephen J. Roth **sc.** Leila Basen

500 Keys

p. Robert Lantos, Stephen J. Roth **sc.** Kit Carson, Barry Wexler

Scorpio Film Productions
(416) 967-9191

Moon in Scorpio

August shoot in Cornwall, England, for 6 weeks on a Canada/ U.K. co-production. **p.** Bill Lynn **d.** Silvio Narizzano **l.p.** Michael Sarrazin, Christopher Lee, Trevor Howard, Kate Nelligan.

Seagull Productions
(514) 933-4365

Memoirs of Montpasse

To begin in Montreal in Fall with a $4 million budget. **p.c.** A Persephone-Seagull Production **exec.p.** James Shavick **p.** Larry Hertzog **sc.** Jack Paris, Steve Manners **pub.** The Network(416) 368-6175.

Child's Play

To begin in Montreal in August 1980 on a $2 million budget. **p.c.** A Seagull Production **exec.p.** James Shavick **p.** Larry Hertzog **pub.** The Network.

California Chablis

To begin in 1981 in Vancouver with a $3.5 million budget. **p.** James Shavick **sc.** Steven Manners.

Sefel Pictures International Ltd.
(416) 964-7900

The Last Time Around

Principal phtography to begin in July 1980 **p.** John Ryan **sc.** Jim Henshaw.

Hungarian Roulette

Principal photography to begin in Toronto and France in late 1980. **p.** John Ryan.

Ghost Fox

p. George Mendeluk **d.** Mendeluk **sc.** James Huston.

Selkirk Films Inc.
(416) 967-5550

Goodbye California

A Canada/U.K. co-production scheduled for next spring **p.** Peter Snell **d.** Don Sharp **sc.** Sharp, Alan Scott, Chris Bryant.

Silverscreen International
(416) 922-2442

The Burning Book

Principal phtography to begin in 1980 with a $7,750,000 budget. **exec.p.** Robert S. Leckie **p.** Roy Krost **d.** Paul Almond **sc.** Ric Hardman **l.p.** Richard Harris, David Warner, Christopher Plummer **pub.** Stephen Chesley.

Stratford Festival Canada
(519) 271-4040

The Importance of Being Earnest

Scheduled to begin shooting in June 1981. **m.** Louis Applebaum **art.d.** Robin Phillips **l.p.** Richard Curnock, Barry MacGregor, Nicolas Pennell, William Hutt, Domini Blythe, Marti Maraden, Amelia Hall, Eric Donkin, and William Needles.

Thomas Ben International
(403) 463-5207

Gang of Eleven

A low budget film to begin shooting before the end of the year, in Alberta. **p.sc.** Isaac Thomas **pub.** Len Stahl (403) 423- 4692

King Cobra

To be filmed in Canada, India and Scandinavia next year. **p.c.**Adamstahl Associates Limited **sc.** Isaac Thomas **d.** Nelu Ghiran **ph.** B, J. Haba

Trimedia
(403) 264-4460

Athabasca

To begin sometime late 1980 in Edmonton with a budget of $2.4 million. **p.c.** Trimedia Studio/ Great Bear Film Ltd. **exec.p.** David Dortot **p.** Alec MacDonald **sc.** David Dortot.

U.F.O. Holdings
(514) 670-1060

Double Barrel

To begin in Vancouver in Nov. with budget of $1.9 million. **exec.p.** Sam Gabamonte and Leonard Trager **p.** Claude Castravelli **sc.** Gerry Younkins.

(cont. on p. 19)

IN RELEASE

by J. Paul Costabile

The Big Red One

A Lorimar production. **Producer :** Gene Corman. **Director, script :** Samuel Fuller. **Photography :** Adam Greenberg. **Editors :** David Bretherton, Morton Tubor. **Music :** Dana Kaproff. **Running time :** 113 minutes.

Hardnosed journalist, tough-talking pulp novelist, war hero, cigar-chomping idol of both the French and American New Waves — Samuel Fuller has been all of these. And now, with **The Big Red One**, he gets to make the film which he has planned for 35 years. He follows the course of the Second World War as seen through the eyes of five members of the American First Infantry Division, from the landing in North Africa and the invasion of Sicily, to Omaha Beach on D-Day, and the liberation of the concentration camps in 1945. Lee Marvin, a decorated vet in his own right, has his best role in years as the tough sergeant who leads his four young dogfaces and teaches them that the essence of successful soldiering is managing to survive. Robert Carradine, complete with stogey, is Fuller's stand-in as a budding novelist who narrates the film. Mark Hamill, shorn of his **Star Wars** image, is Griff, an all too human rifleman, and Bobby Di Cicco and Kelly Ward round out the team. **The Big Red One** is not a grand statement in the manner of **Apocalypse Now** or **The Deer Hunter**, but Fuller's dry, economical and cynically humorous storytelling is as striking an indictment of war as any of those. With Siegfried Rauch, Stephane Audran, Serge Marquand, Doug Werner, Perry Lang, Mateo Zoffoli.

Distributor : United Artists

Ratings : Restricted-Alberta/Adult-Ontario, Maritimes/Mature (warning)-B.C., Manitoba.

Bon voyage, Charlie Brown

Producer : Lee Mendelson. **Producer, director :** Bill Melendez. **Script :** Charles M. Schulz. **Senior animators :** Sam Jaimes, Hank Smith. **Senior designers :** Evert Brown, Bernard Gruver. **Editors:** Chuck McCann, Roger Donley. **Music :** Ed Bogas, Judy Munsen. **Running time :** 76 minutes.

Bon voyage, Charlie Brown (And Don't Come Back) is the fourth animated feature to be directed by Bill Melendez from Charles M. Schulz' **Peanuts**, which is celebrating its thirtieth year. For the first time, the characters are taken outside their American milieu, as Linus, Peppermint Patty, Marcie and, to his own great surprise, Charlie Brown, are selected to go to France as exchange students. Once there, they discover a mysterious château, and a girl named Violette who seems to know something about Charlie Brown. Meanwhile, Snoopy and Woodstock are having adventures of their own. This is not the best of the adaptions which Melendez, Schulz and Lee Mendelson have made, and the children who do the voices seem quite stilted in their delivery, but there should be some audience for this, on reputation alone. With the voices of Daniel Anderson, Casey Carlson, Patricia Patts, Arrin Shelley, Annalisa Bortolin, Scott Beach, Debbie Muller, Bill Melendez as Snoopy.

Distributor : Paramount

Ratings : General-B.C., Sask., Man., Ont., Maritimes./Family-Alberta/All-Quebec.

SUBSCRIBE NOW!

Honeysuckle Rose

Producer : Gene Taft. **Executive producer :** Sydney Pollack. **Director :** Jerry Schatzberg. **Script :** Carol Sobieski, William Wittliff, John Binder. **Photography :** Robby Müller. **Editors :** Aram Avakian, Norman Gay, Marc Laub, Evan Lottman. **Production design :** Joel Schiller. **Music :** Willie Nelson. **Running time :** 119 minutes.

Following his well-received role in **The Electric Horseman**, country music legend Willie Nelson stars in **Honeysuckle Rose** as Buck Bonham, a twenty year veteran of the Southwest circuit. Although he is most at home on the bus with his band, Buck always makes a point not to play around, and always returns to his plucky wife Viv (Dyan Cannon) and son Jamie (Joey Floyd). But then his long time partner and lead guitarist Garland Ramsay (Slim Pickens) decides to retire. At Viv's suggestion, Buck takes on, temporarily, Garland's daughter Lily (Amy Irving). Twenty-two and sexy, she's loved Buck since she was a child ("I was afraid you'd be too old by the time I'd grown up"), and so they inevitably end up in the sack, much to the anger of Viv. Thanks to Willie Nelson's rough, likable performance, the gutsy playing of Cannon and Irving as his two women, and the always reliable Pickens in support, Jerry Schatzberg (**The Seduction of Joe Tynan**) has made a nicely done boots-and-stetson version of **Intermezzo** that should score well with the audience tapped by **Coal Miner's Daughter**. With Charles Levin, Mickey Rooney Jr., Priscilla Pointer, Pepe Serna, Lane Smith, Diana Scarwid, Emmylou Harris.

Distributor : Warner Bros.

Ratings : Adult-Ontario./Mature (warning)-B.C., Manitoba.

How To Beat The High Cost Of Living

Producer : Jerome Zeitman. **Executive producer :** Samuel Z. Arkoff. **Director :** Robert Scheerer. **Producer, script :** Robert Kaufman, from a story by Leonora Thuna. **Photography :** James Crabe. **Editor :** Bill Butler. **Music :** Patrick Williams. **Running time :** 105 minutes.

As the recession takes hold, many people find themselves in the positions of the three Eugene, Oregon housewives who try to find out **How To Beat The High Cost Of Living**. Divorcee Jane Mahoney (Susan St. James) can't raise her kids on meager alimony payments. Elaine Houghton (Jane Curtin) finds her husband has left her, but not before cleaning out their joint bank account. And Louise Travis (Jessica Lange) is being sued by her husband so that he can clear himself with the I.R.S. So the three friends, tired of being ripped off, decide to do little ripping of their own, at the expense of the local shopping mall's promotional pageant. Though there are some laughs here, the caper story unveiled by Robert Kaufman and Robert Scheerer has been done to death, most notably in **Fun With Dick And Jane**. It is not helped by Richard Benjamin, in a typically schmuckish mood as Louise's husband. American-International Pictures' new image as Filmways has not gotten off to a good start, either with this film or **Nothing Personal**. With Fred Willard, Eddie Albert, Dabney Coleman, Art Metrano, Ronnie Schell, Garrett Morris, Cathryn Damon.

Distributor : Ambassador

Ratings : Adult-Ontario./Mature (warning)-B.C., Manitoba.

Knife In The Head (Messer im Kopf)

Producer : Eberhardt Junkersdorf. **Director :** Reinhard Hauff. **Script :** Peter Schneider. **Photography :** Frank Brühne. **Editor :** Peter Przyogodda. **Music :** Irmin Schmidt. **Running time :** 108 minutes.

While scientist Bertolt Hoffmann is attempting to convince his estranged wife to return to him, police raid the Munich youth centre where she works, thinking it a front for leftist terrorists. In the ensuing mêlée, Bertolt is shot in the head, and left speechless, amnesiac, and paralysed on his right side. But as he undergoes the difficult task of regaining physical control of his body, he discovers that others want to control him. The police believe him to be a terrorist, and accuse him of stabbing the officer who shot him. His wife's radical friends try to make him a martyr to police brutality. For his own part, Hoffmann, as he gradually regains his memory, rebels against the cynical manipulation of himself by both sides. As with other German directors, Reinhard Hauff in **Knife In The Head** shows the corrosive effect of the political situations which deprive persons of their individuality and freedom. Bruno Ganz gives a stunning and compassionate performance as Hoffmann, continuing the success of his characterizations in **The Marquis Of O, The American Friend**, and **Nosferatu**. With Angela Winkler, Hans Christian Blech, Heinz Hönig, Hans Brenner, Udo Samel, Eike Gallwitz. German with English subtitles.

Distributor : New Cinema

Ratings : Restricted-Ontario./Mature (warning)-British Columbia.

My Brilliant Career

Producer : Margaret Fink. **Director :** Gillian Armstrong. **Script :** Eleanor Witcombe, from the novel by Stella Miles Franklin. **Photography :** Don McAlpine. **Editor :** Nicholas Beauman. **Production design :** Luciana Arrighi. **Music :** Robert Schumann, Nathan Waks. **Running time :** 101 minutes.

Sybylla Melwyn, a determined and ambitious sixteen year old, wants to be a writer, or maybe a musician. What she does not want to be is what she is — a farmer's daughter in the late Victorian Australian outback, destined like her mother to become a farmer's wife, chained to a life of drudgery. So when she gets an opportunity to live with her grandmother, it gives her the chance she needs to break away and discover a brilliant career in the outside world. But these were not exactly times and places which looked kindly on independent-minded women. Nonetheless, Sybylla is determined to succeed on her own terms, as Gillian Armstrong so cleverly shows in her adaption of **My Brilliant Career**. Like her heroine, Miles Franklin was sixteen when she wrote her autobiographical novel, and the story teems with her youthful vigor and sense of humor. Judy Davis is outstanding as Sybylla, combining to a remarkable degree the spunk of Katherine Hepburn (whom she somewhat resembles), with the steel of Glenda Jackson. Sam Neill is also fine as Harry Beecham, a rough but compassionate landowner, whom Sybylla loves but won't give up her dreams for. Yet another cinematic triumph from Down Under has arrived. With Wendy Huges, Robert Grubb, Patricia Kennedy, Aileen Brittain, Peter Whitford, Alan Hopgood, Julia Blake, Marion Schad.

Distributor : Pan Canadian

Ratings : General-Ontario

Oh Heavenly Dog

A Mulberry Square production. **Producer, director, script :** Joe Camp. **Script :** Rod Browning. **Photography :** Don Reddy. **Editor :** Leon Scith. **Production design :** Garrett Lewis. **Music :** Euel Box, Paul McCartney, Elton John. **Running time :** 103 minutes.

Making a play for the teen and twenties market, Joe Camp and his canine star Benji team up with Chevy Chase in this "adult" comedy entitled **Oh Heavenly Dog**. Chase plays Benjamin Browning, a somewhat fumbling detective living in London, who is hired by a man he thinks is an important Member of Parliament to protect a woman. What he finds is a corpse, which he soon becomes himself. But before he can pass through the Pearly Gates, Browning must solve his own murder. The catch is that he is returned as a small brown dog. The four footed shamus attaches himself to Jackie Howard (Jane Seymour), a lovely journalist who has been assigned to the case by her publisher (an expanding Robert Morley), and together they find that the murders have links to a high-level political conspiracy. Meanwhile, Browning-as-Benji is falling in love with Jackie, a situation which offers some tantalizing possibilities. Camp's attempts at mildly raunchy humor do not always work, and the story is too much like **Heaven Can Wait** for its own good ; but the soulful-eyed Benji, under the expert handling of Frank and Juanita Inn, can melt the hardest heart. Due to British quarantine regulations, Montreal has doubled for London in scenes featuring the dog. With Omar Sharif, Alan Sues, Donnelly Rhodes, John Stride, Stuart Germain, Barbara Leigh-Hunt, Margaret Courtney, Richard Vernon, Lorenzo Music.

Distributor : 20th Century-Fox

Ratings : Adult-Ontario./Mature-Manitoba.

Used Cars

Producer, script : Robert Gale. **Executive producers :** Steven Spielberg, John Milius. **Director, script :** Robert Zemeckis. **Photography :** Donald M. Morgan. **Editor :** Michael Kahn. **Production design :** Peter Jamison. **Music :** Patrick Williams. **Running time :** 111 minutes.

It is well known that the used car salesman is traditionally regarded as American capitalism at its worst, but nothing will prepare you for Rudy ("Trust Me") Russo. There is nothing he won't do to make a sale. No lie is too much to tell, no corner too tight to cut, and no gimmick too gross to try. But when his boss Luke Fuchs dies, Rudy and his partner Jeff put their dubious talents to slightly better use, to prevent Luke's brother Roy from grabbing the business. Rudy, meanwhile, is romancing Luke's comely daughter, and the rest of the employees have some wild things in store for Roy. There is a lot of talent in **Used Cars**, from a suitably slick Kurt Russell as Rudy, and Gerritt Graham as the fussy Jeff, to Jack Warden in the dual role of the brothers Fuchs. But since Robert Zemeckis and Bob Gale, backed by their friends Steven Spielberg and John Milius, have no sense of restraint — they wrote the script of **1941** — the film sprawls and rests on its stunts. Since it is as subtle in its styling as a '59 Cadillac, and its laughs are as reliable as a Firenza, **Used Cars** well earns its designation as a Lemon. With Frank McRae, Deborah Harmon, Joseph P. Flaherty, David K. Lander, Michael McKean, Harry Northup, Al Lewis, Woodrow Parfrey, Dub Taylor, Wendie Jo Sperber, Marc McClure.

Distributor : Columbia

Ratings : Restricted-Sask. (warning), Ontario, N.S./Mature (warning)-Manitoba/Adult, not suitable for children (warning)-Alberta.

Production Industry

(cont. from p. 9)

power. We shall revert to the organizational issues in chapter 11, but first we must look at the widespread idea that pay-TV will produce excess profits which could be levied and distributed, somehow, for the benefit of program producers. To take one example of those who hold that opinion, the JAC stipulates that the prerequisite for the introduction of pay-TV, to which it is "unequivocally opposed," would be an assurance that the maximum possible perce tage of gross revenues be made available for Canadian program production, the public and private sectors having equitable access to the funds generated.

There is a practical aspect that is often overlooked. It is that, given a Canadian-content requirement, any additional television services, not just pay-TV or premium services, will provide a wider market for Canadian producers. Those who are successful will reap the benefits from sales in Canada and abroad, and no higher incentive could be found for an assurance of quality that will attract audiences. And high-quality entertainment produced in Canada would be the strongest way of competing with US entertainment for Canadian audiences. There are ways in which this growth can be fostered without resort to levies on this or that sector of the broadcasting industry (which must in the end be paid by the consumer, a form of selective taxation). The NFB points out that an increasingly important element of public subsidy for television production is the capital cost allowance for the film industry, a tax-deferral mechanism that raised about $160 million in 1979 for the production of feature films that will eventually be sold to the Canadian networks and probably abroad, and another $12 million for the production of non-feature film/video programs for use by the private sector. It should be noted, however, that such tax incentives applied to federal taxation would be paid for by all Canadians, not just television viewers.

A Limit to Expectations

The underfinancing of Canadian program production does not reflect the whole sad scene. European countries are better able to establish and enforce quotas for foreign programming, but Canadian broadcasters must compete directly for audiences with the great US networks, which spend, in aggregate, about $4 billion a year on programming alone, that is, seven or eight times as much as the CBC has for the entire operation of national radio and television services in two languages. Now there would be further competition from the US superstations, if they were to be received in Canada, and there will be more of them. It is evident, therefore, that the real cost of establishing competitive Canadian programming for the future must be measured not in tens of millions of dollars (the scale of most of the proposals put to the Committee) but in hundreds of millions of dollars. The simple arithmetic of the respective populations of the US and Canada makes it impossible to expect equivalent financing in absolute amounts. But it also suggests that, with a population only one-tenth of that in the US, a proportionate amount of financing, say $350 to $500 million, must be found if the Canadian production industry is ever to become effectively competitive.

Conclusions and Recommendations

The Committee has no doubt whatsoever that Canada has the capacity and the creative talent to produce television programs of the very highest quality, with great potential for sales abroad, as has been demonstrated by the CBC, OECA, and some independent producers. But it is not to be expected that broadcasting schedules will ever be totally filled with high-quality programs, whether of foreign or Canadian provenance. The only realistic objective would be to aim at a much larger volume of Canadian production of high quality, that is to say programs that are irresistible to audiences, than has ever been available in the past. High-quality program production is costly, and the achievement of that objective will require incentives for independent producers. Despite some adverse criticisms of tax incentives and co-production agreements in the film industry, the Committee believes that any faults in the system could be rectified, and that similar arrangements would be beneficial to Canadian television program production.

Recommendation 30 The federal government should consider the introduction of a program of tax and other incentives for the production of television programs in Canada.

New opportunities will be created by the expansion of television services in Canada, whatever their nature, to the benefit of Canadian producers. Some members of the Committee are opposed to the imposition of levies on cable operators, believing they would have to be met in the end by the subscribers, some of whom must rely on local delivery service to be able to receive any television at all. Others thought that a levy might be a desirable way to secure funds from the whole cable TV industry for the support of Canadian program production. A consensus of a majority of members of the Committee was that surcharges on subscription rates for cable and other local delivery systems should not be used as a means to support the Canadian program production industry.

Different considerations apply, however, to pay-TV. It would be entierly optional and in the nature of a luxury available only to those with sufficient disposable income to afford it. The principle of taxing luxury goods and services at higher rates is widely accepted and some members believe that its application to pay-TV would appear to be unexceptionable.

Recommendation 31 Consideration should be given to imposing a flat surcharge on the rates paid for pay-TV services, and to methods of distributing the proceeds to the maximum advantage of the program production industry.

(1) **Report of the Committee on the Future of Broadcasting** (London, England: HMSO, 1977). The report is commonly referred to as the Annan Report, after its chairman, Lord Annan.

Projects In Negotiations

(cont. from p. 17)

Antoine et ses anges

Formerly entitled "Touche pas ça brule", the film should start Aug 22 with a $650,000 budget. **p.d.** Claude Castravelli

W.J.M. Productions
(416) 968-1682

Tony Baloney

To begin shooting in Toronto. (An Italian comedy). **p.c.** W.J.M. Productions **exec.p.** Jeoffry Kirsh, Mitchele Gold **p.** Pat Doyle, William Fruet **p.man.** Pat Doyle **p.sec.** Mary Young **d.** William Fruet **sc.** Ida Nelson **l.p.** Brian George **art.d.** Bruno Rubeo

Patterson-Kroonenberg-Raibourn
(514) 288-1638

Heartaches

To shoot in Montreal and Toronto, Fall 1980 with a budget of $4 to $5 million. **p.** David Patterson, Pieter Krooneberg, Jerry Raibourn **d.** Don Shebib **sc.** Terence Heffernan, Don Shebib.

Paradise Club

To shoot late 1980 or early 1981 with a budget of $5.5 million **p.** David Patterson, Pieter Kroonenburg, Jerry Raibourn **d.** Just Jaeckin

The Edge

To begin late 1980 or early 1981 with a budget of $5 million. **p.** David Patterson, Pieter Kroonenburg, Jerry Raibourn **sc.** Doug Bowie.

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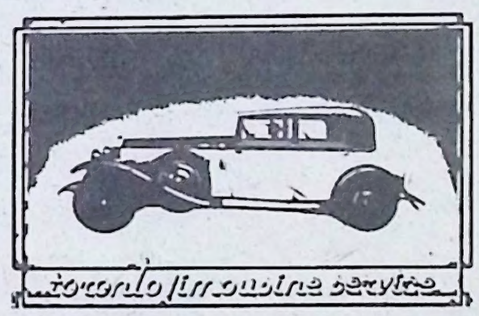

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